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1894

# Ben Hur Chariot Race March

E. T Paull
*Composer*

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# E. T. PAULL'S MARCH FOLIO

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243 West 42nd Street

NEW YORK, N. Y.

# THE BEN HUR CHARIOT RACE
# Descriptive March-Galop
# EXPLANATORY

The explanatory article of this great race, is fully described by General Lew Wallace in his world renowned book, "Ben Hur"

Antioch, with its great Coliseum, was the most magnificent and luxurious of all the Cities of the eastern countries in its day.

Never was the City decked in gayer colors, and never had such tremendous crowds assembled for the great Chariot Race. For many days enthusiasm had been running at high tension, particularly for two of the contestants: Messala, of the Roman Legions, with his unparalleled span of four horses, and Ben Hur, of the Tribe of Judah, with his four Arab steeds from the desert.

The struggle had been heralded as being unparalleled in the city's history. The great race course was 250 feet wide. The populace, including women and children, as well as men, wore a color, most frequently a ribbon on the breast or in the hair, for their favorite charioteer.

In the procession that is given before the race takes place, the splendor of the chariots, and the super-excellent beauty of the horses, combined with the personality of the charioteers, commanded intense admiration. The air is rent with loud cries of "Messala!" "Messala!" and "Ben Hur!" "Ben Hur!"

The trumpet is sounded short and sharp. Every face is turned toward the gates of the six stalls which shut in the competitors. Again the trumpet is blown, and simultaneously the gatekeepers throw the stalls open. Forth from each stall dashed the six "fours," their charioteers striving for the best position. With marvelous skill Ben Hur darted across the path of his opponents, sweeping around the course neck and neck with Messala, he on the outside, and the race was on. "Down, Eros, up, Mars," shouted Messala, whirling his lash with practised hand, as three rounds were concluded, with Ben Hur still side by side. The fifth and sixth rounds are run and no change. One more round to go. At the last turn Ben Hur leaned forward over his Arab steeds and with his many folded lash writhing and hissing over their backs, called to his Arabs: "On, Atair! On, Rigel! On, Antares and Aldebaran, to victory!" Messala was moving in a circle around the goal. To pass him Ben Hur had to cross the track. At the swish and crack of the lash, the four Arab steeds sprang desperately forward. Down, on its right side, toppled the Roman chariot, and with the axle hitting the hard ground, the car went to pieces. The race was won. There was terrific and thunderous applause from the multitude that filled the great amphitheatre; the people shouting, "Ben Hur! Ben Hur!" until they became hoarse.

The foregoing is a short description of the race from which Mr. Paull conceived the idea of a musical composition to be called the "Ben Hur Chariot Race," March-Galop, which has become one of the most popular selling numbers ever published.

In order that the performer may have an idea just what the music is supposed to represent, the following descriptive headings will be found in various strains of the March.

The introduction opens with "THE TRUMPETS CALL," which is followed by "DASH FOR POSITION," each driver naturally trying to get the best position possible; then follows "THE RACE"; then comes the following headings: "ROUND THE ARENA SIX CHARIOTS GO CRASHING," "LIKE WHIRLWINDS MADLY RUSHING," "LIKE MOUNTAIN TORRENTS GUSHING." These headings appear in the first two strains and should be played in brisk tempo with vim and vigor.

The four-bar introduction of the Trio represents "THE SWISH OF THE LASH," which is followed by "RACING SIDE BY SIDE," FLYING LIKE THE WIND," "LOUD HUZZAS OF THE CROWD," then the remaining headings of the piece are as follows: "WITH EVERY MUSCLE STRAINING," "THEIR LIGHTNING PACE MAINTAINING," "LIKE EAGLES SWIFTLY FLYING," "FAST THEY COME AND FASTER," "ONE MORE ROUND TO GO," "BEN HUR WINS THE RACE," "THE CROWDS GO WILD WITH APPLAUSE.

If the performer will keep these descriptive headings in mind while playing the piece and try to reproduce the ideas the headings are supposed to represent musically, it will make the playing of this composition specially interesting.

Respectfully,

P. T. PAULL.

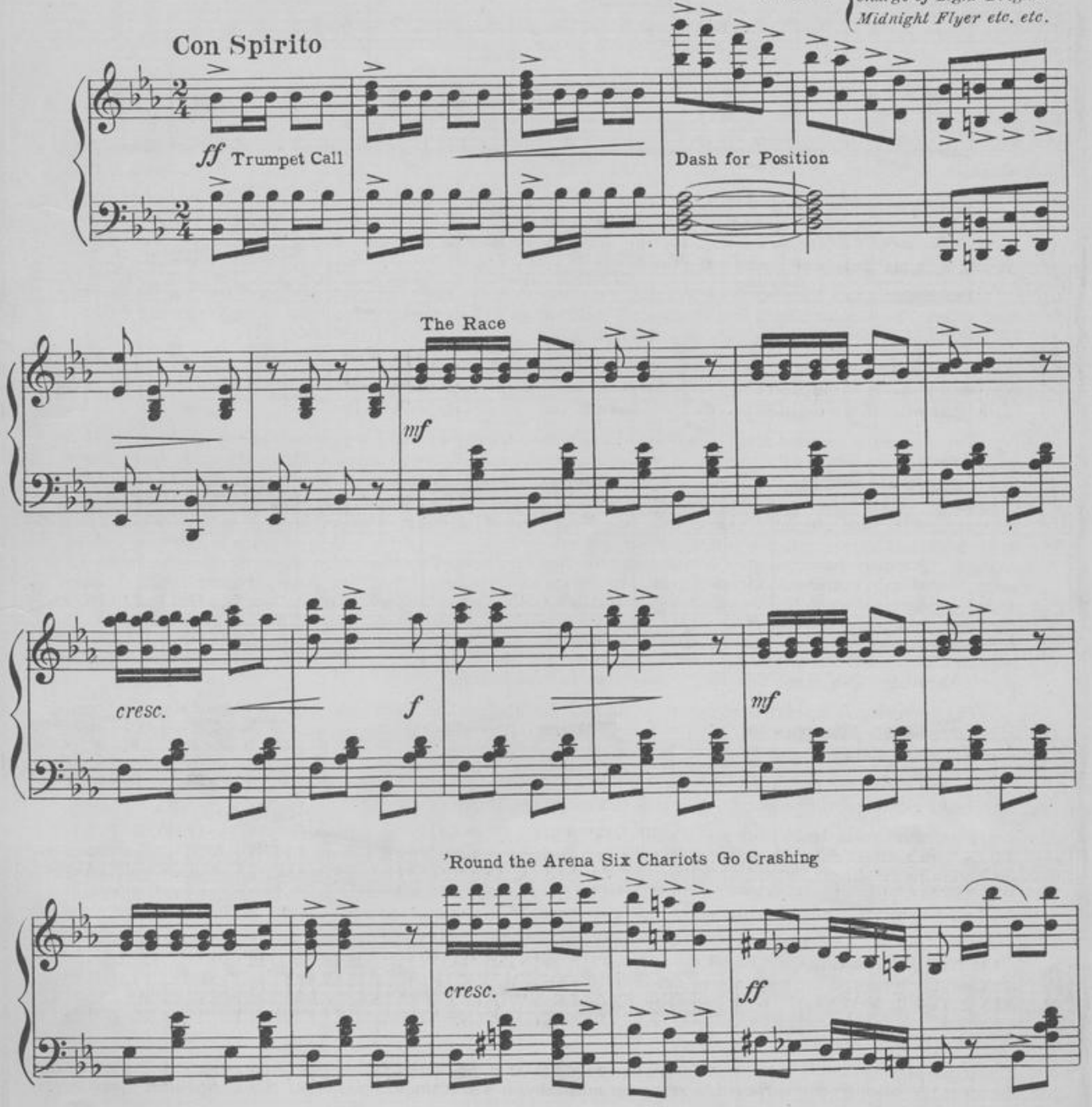
# BEN HUR CHARIOT RACE MARCH

*"On Atair! On Rigel! What, Antares! dost thou*
*linger now? Good horse - Oho, Aldebaran! ****
** * * * * * * * * * * * * * * * * * **
*'Tis done! 'Tis done! Ha, Ha! We have overthrown*
*the proud. * * * * ours the glory! Ha, Ha!*
*The work is done Soho! Rest!"*

BEN HUR.

By E.T. PAULL

*Author of* { *Battle of Gettysburg*, *Dashing Cavaliers*, *Charge of Light Brigade*, *Midnight Flyer etc. etc.*

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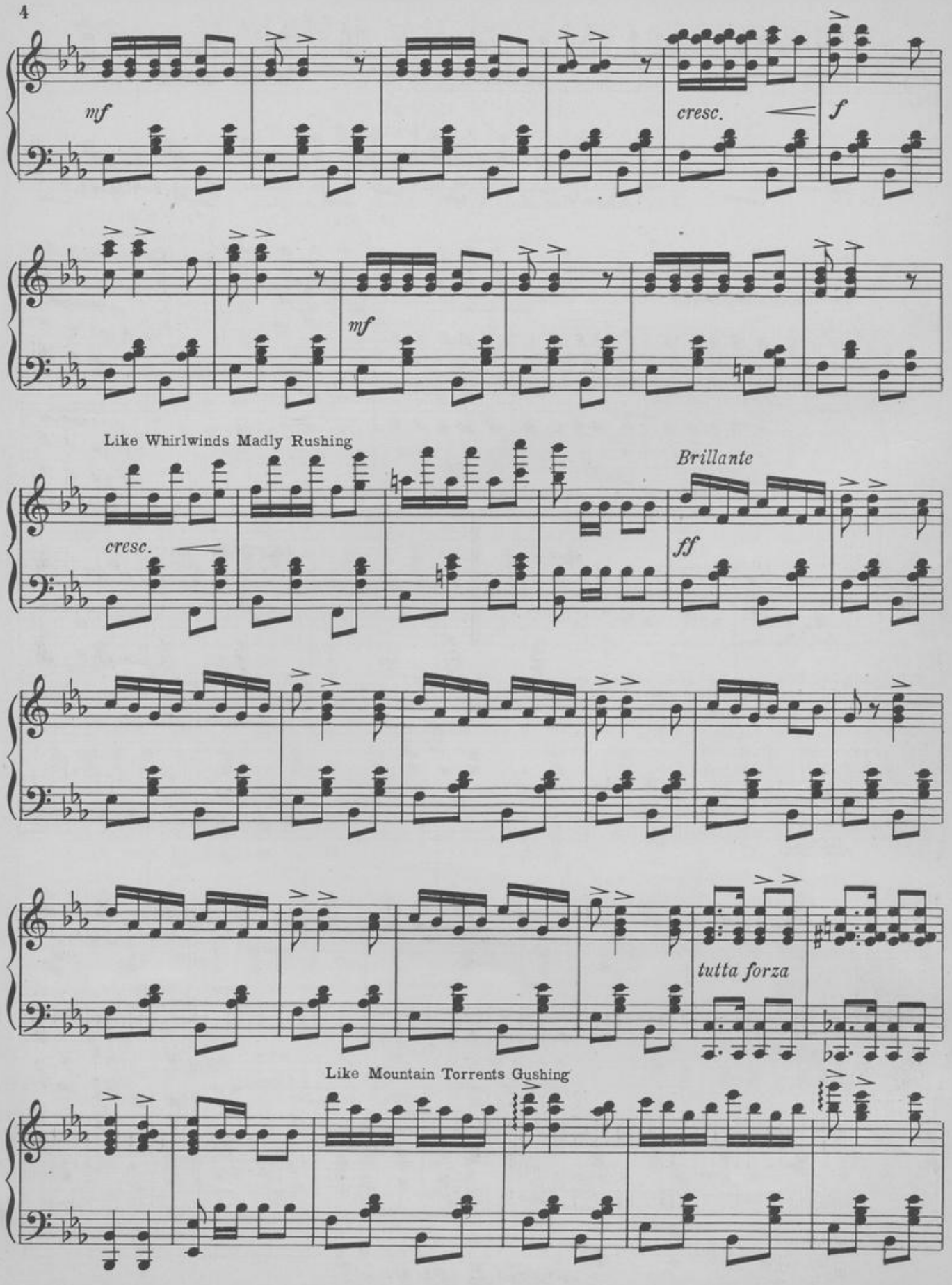
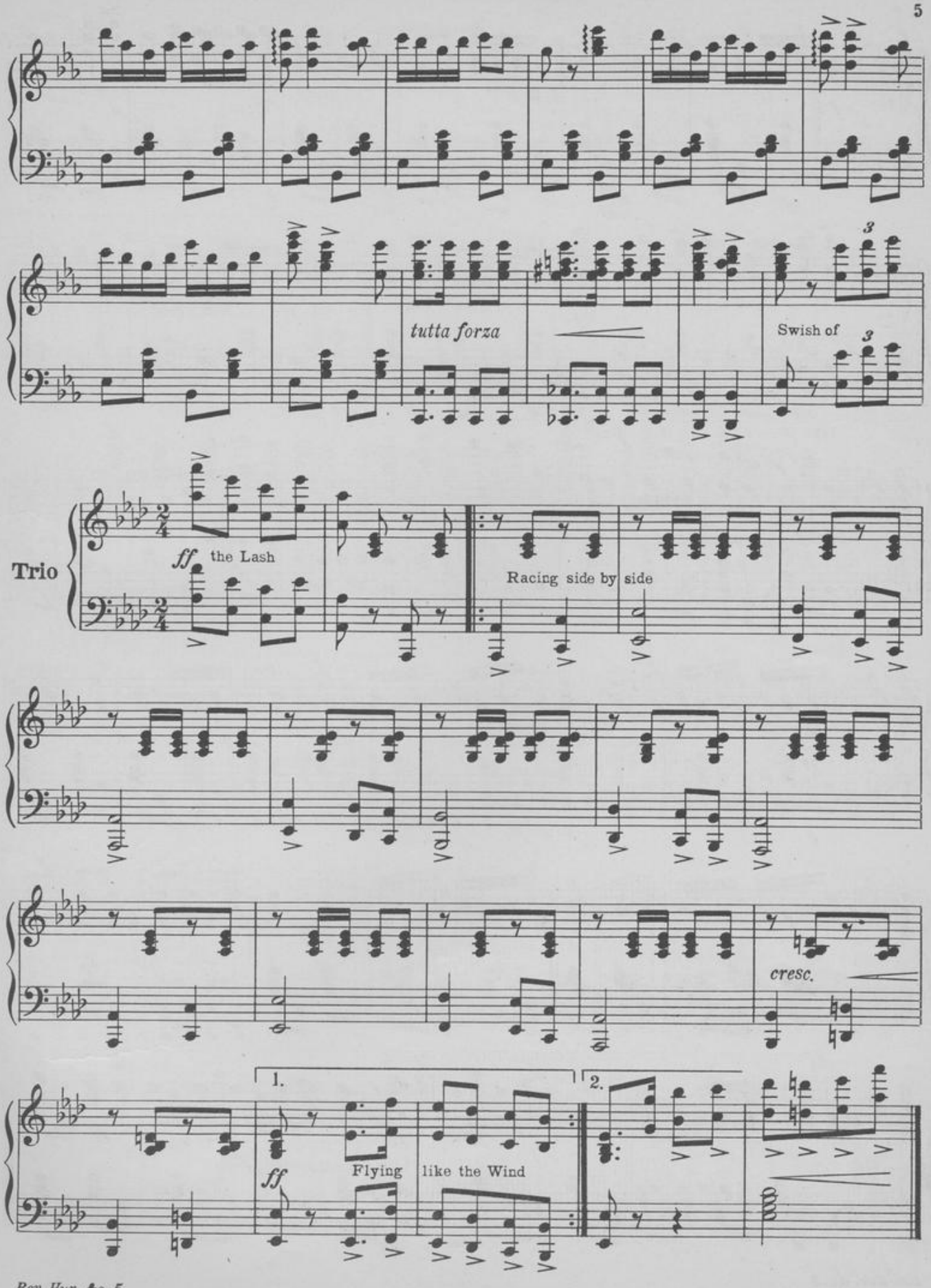
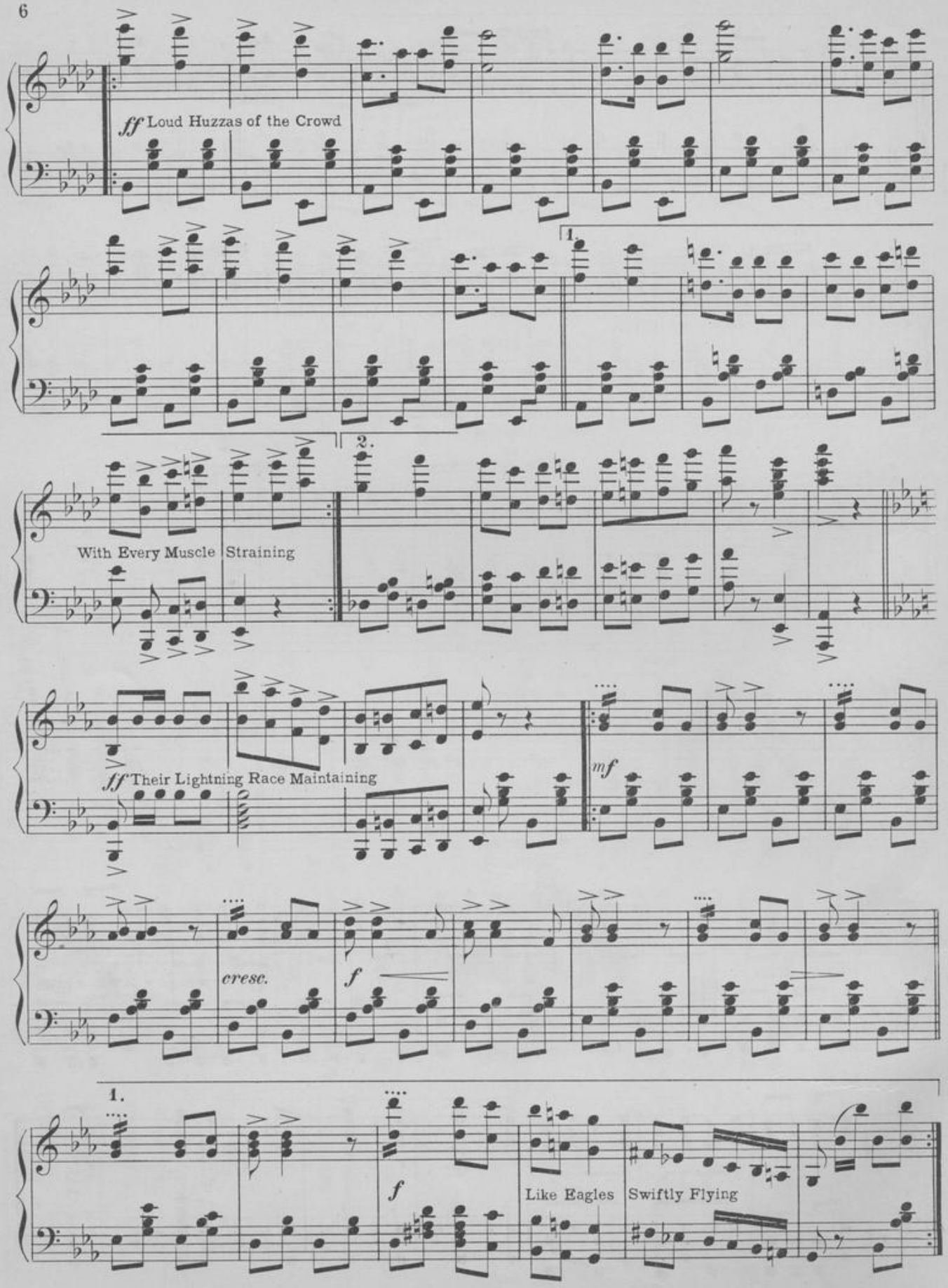
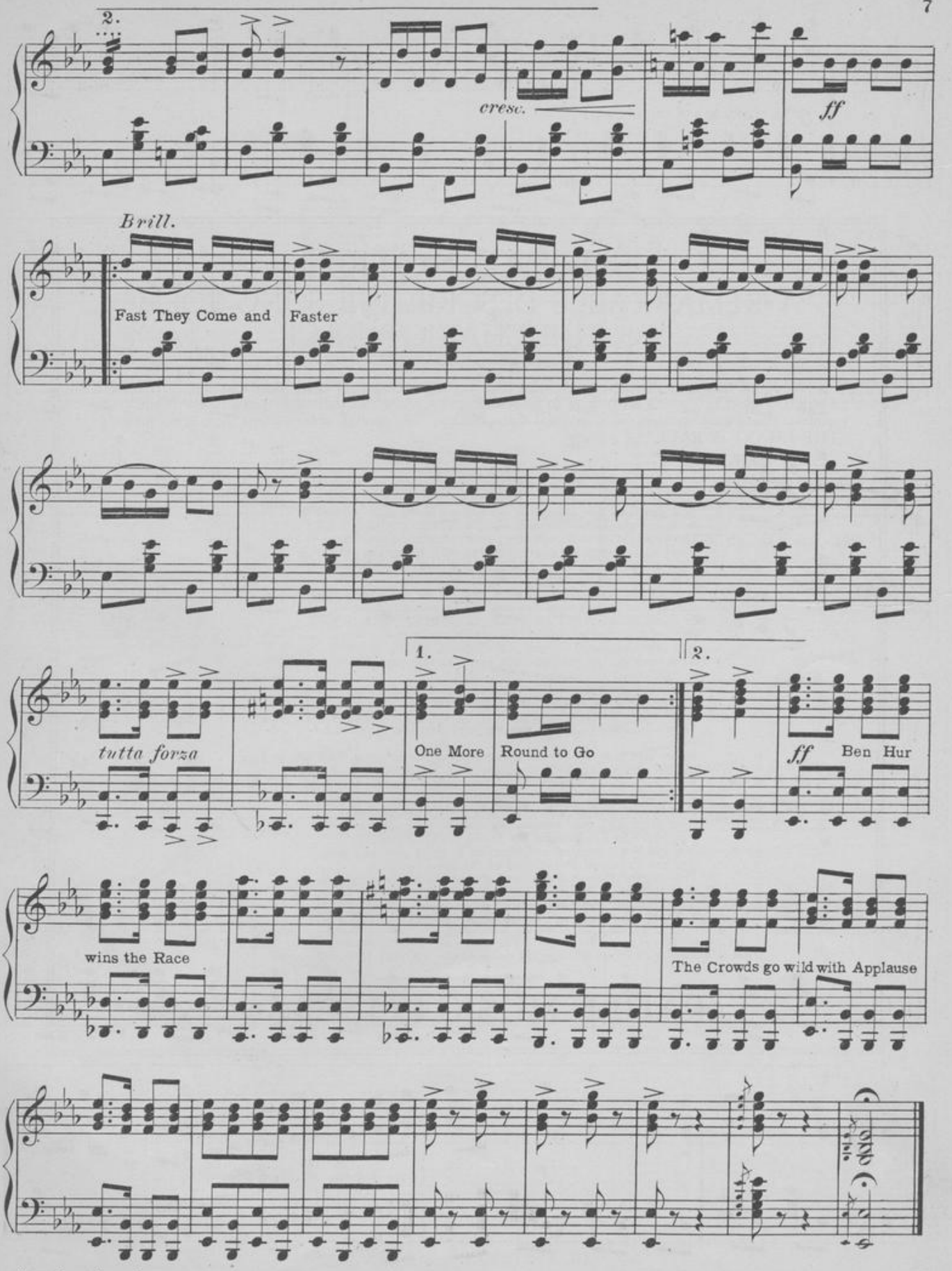

mf
cresc.
f
mf
Like Whirlwinds Madly Rushing
Brillante
cresc.
ff
tutta forza
Like Mountain Torrents Gushing


tutta forza
Swish of
Trio
ff the Lash
Racing side by side
cresc.
1.
2.
ff
Flying like the Wind


ff Loud Huzzas of the Crowd
1.
2.
With Every Muscle Straining
ff Their Lightning Race Maintaining
mf
cresc.
f
1.
f
Like Eagles Swiftly Flying


2.
cresc.
ff
Brill.
Fast They Come and Faster
1.
2.
tutta forza
One More Round to Go
ff Ben Hur
wins the Race
The Crowds go wild with Applause
D.S.

# SPECIAL NOTICE

## A REMARKABLE DESCRIPTIVE SONG POEM OF THE CHARIOT RACE

Mr. Paull herewith submits a specially fine descriptive Lyric or Song words for the "BEN HUR CHARIOT RACE," which we believe to be without any exception the most wonderfully realistic descriptive Poem ever written for a musical Composition. A special arrangement has been made of "THE CHARIOT RACE" as a Song.

### THE LYRIC OR POEM

'Mid dust and din and rattle, six gallant teams give battle;
As round the circus dashing, six chariots go crashing.
The frenzied crowds rejoicing; their exultation voicing,
Greet with cheers the charioteers, as each in turn appears.
Like whirlwinds madly rushing, like mountain torrents gushing.
Like eagels swiftly flying, all rivals out-vieing;
Four Arabs fleet and handsome, worth each a Prince's ransom.
Racing side by side they fly, and win they must or die!
In front drives proud Messala, a haughty Roman brawler,
But prouder, nobler, taller BEN HUR contests the way!
Ben Hur, his hated foeman, Oh, fateful, fearful omen!
Now tremble, Oh, Roman! lest you lose this day.

For fast they come and faster, Ben Hur their dauntless master,
Out-speeding all disaster, those four fleet Arab steeds.
With ev'ry muscle straining, their lightning pace maintaining;
They're gaining! They're gaining! and Ben Hur now leads!

Brave Ben Hur, Prince of his race! God like in form, God like in face
Skilled and strong, he'll stand the pace, till the race is done.
See his steeds fly like the wind! See all the rest trailing behind!
Now the goal stands clear outlined, and the race is won!
And the crowds go wild and shout their fierce applause
And greet with mad huzzas, the champion of their cause.
For Ben Hur has brought the proud patrician low;
Messala lies a crushed and bleeding heap of pain and woe
For the Prince of Judah, idol of the town
Has cut the Roman down, and gained the victor's crown;
And the race is run and victory is won!
The grandest race the sun e'er shone upon.

*Poem copyrighted* 1899 *by E. T. Paull.*

*A complete copy of this magnificent song, words and music, can be obtained for 35c from your dealer or by addressing the publishers. Postage stamps accepted.*

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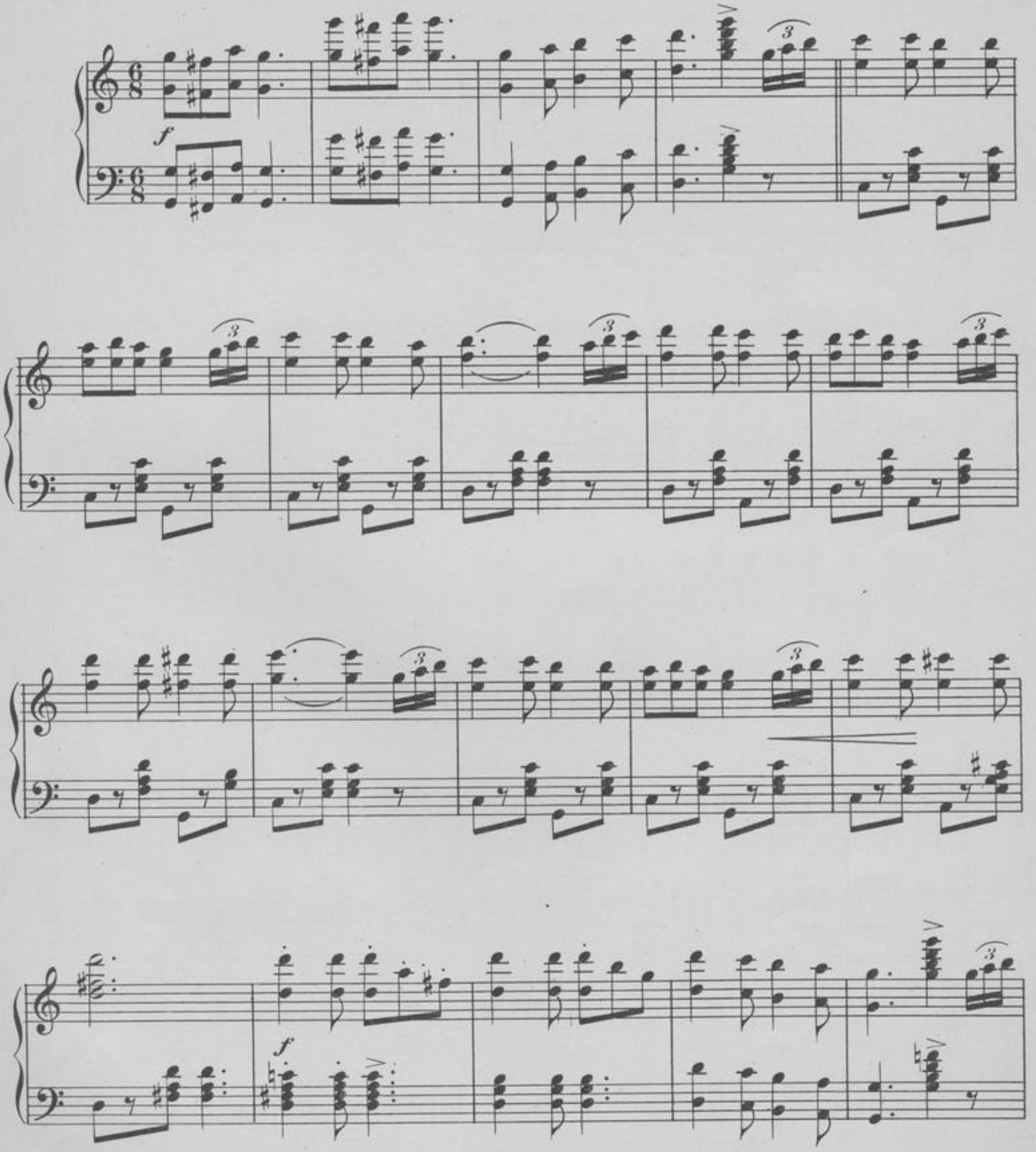
# The Ice Palace.

## March - Two Step.

E. T. PAULL.

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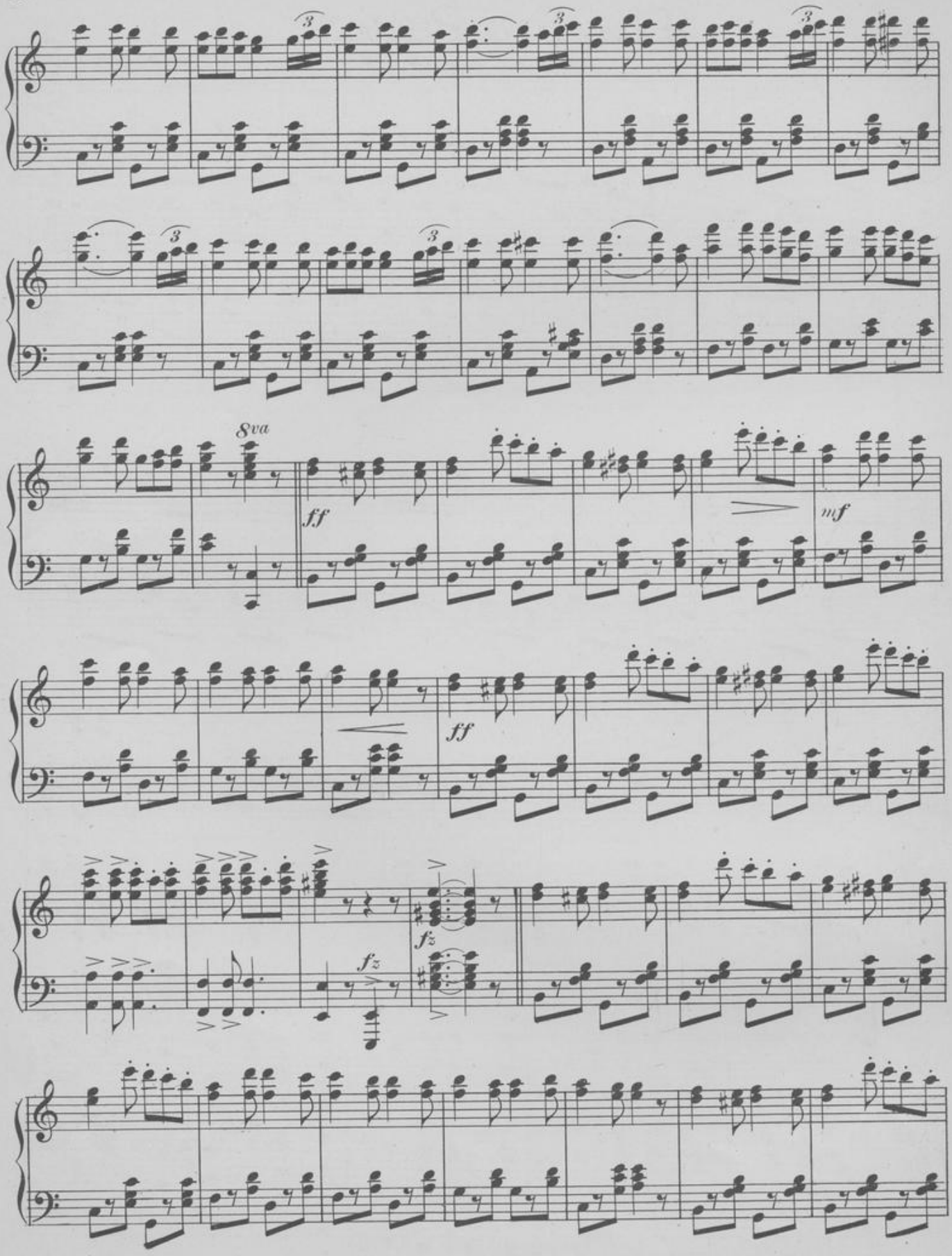
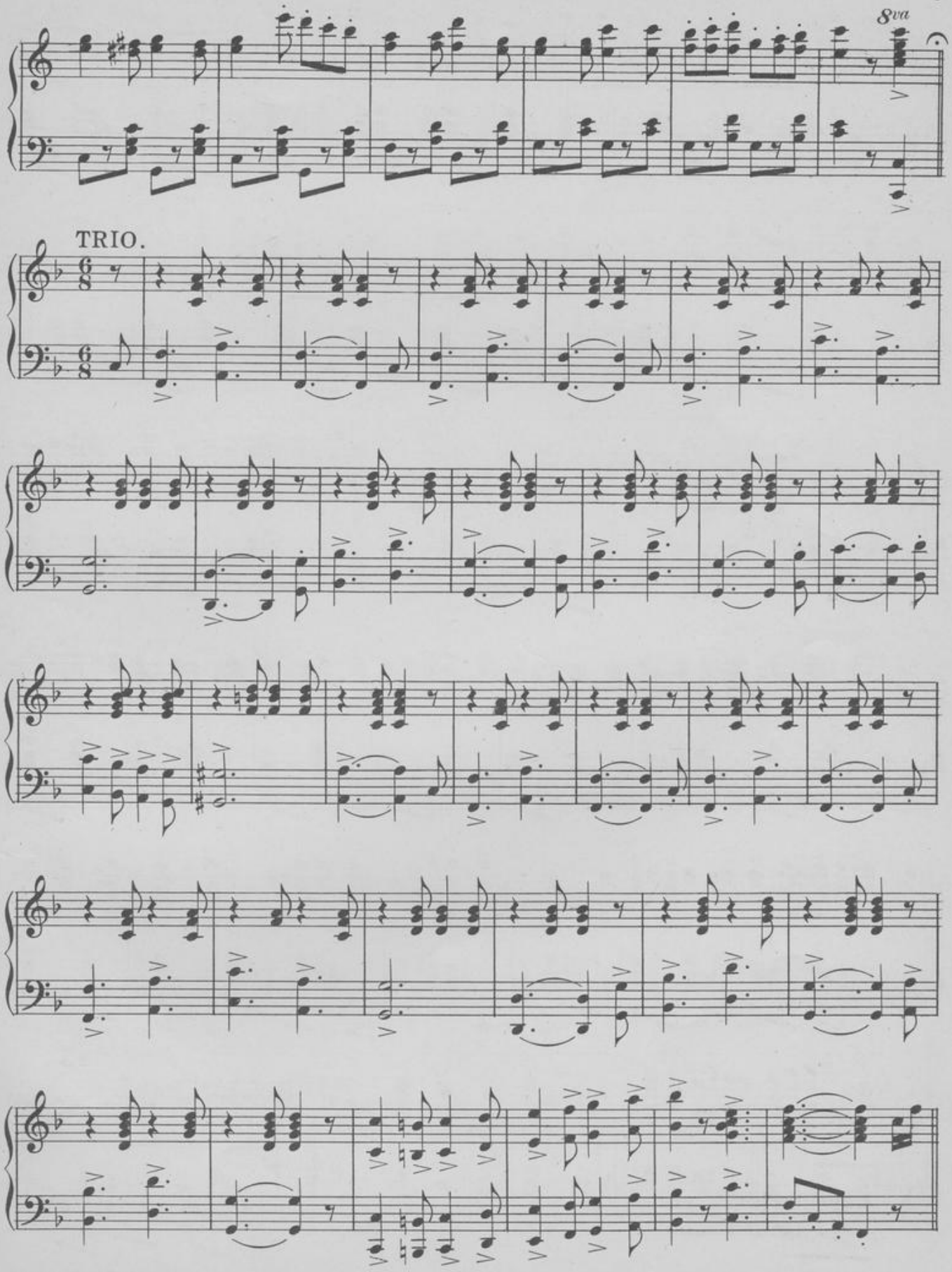
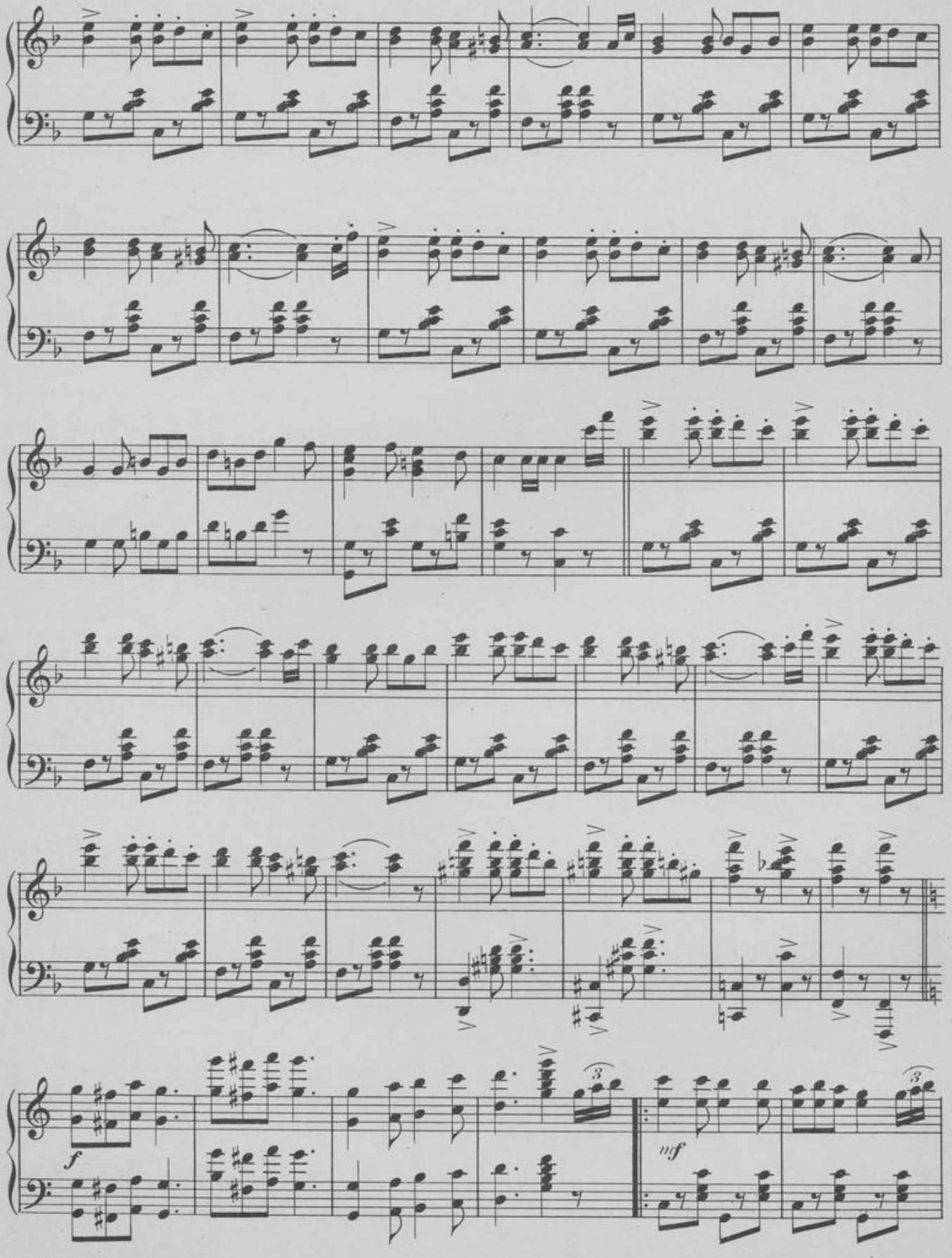
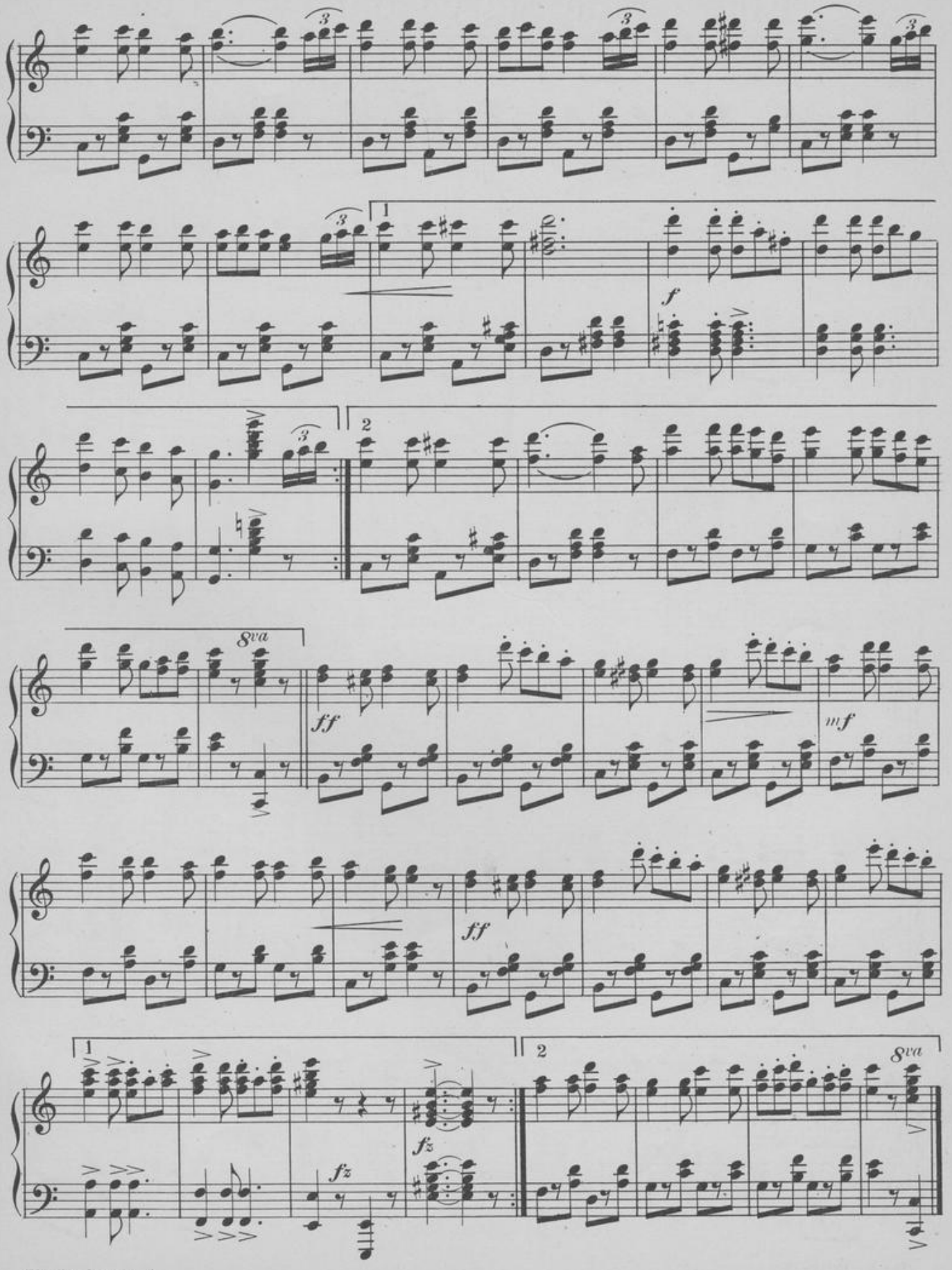

8va
ff
mf
ff
fz
fz

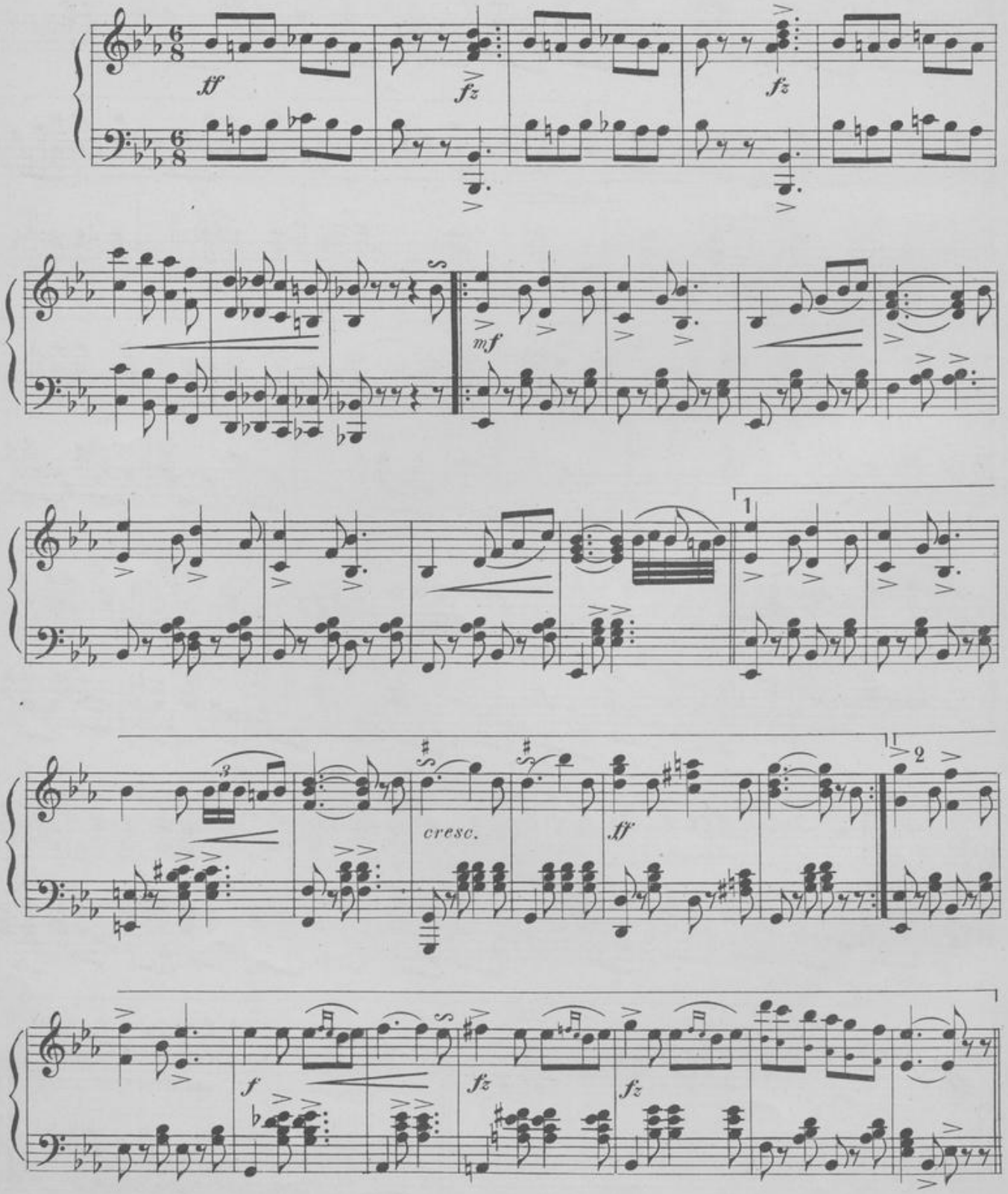

8va
TRIO.


f
mf


1
f
2
8va
ff
mf
ff
1
fz
fz
2
8va

# Elks Grand March and Two Step.

LEO. WHEAT.

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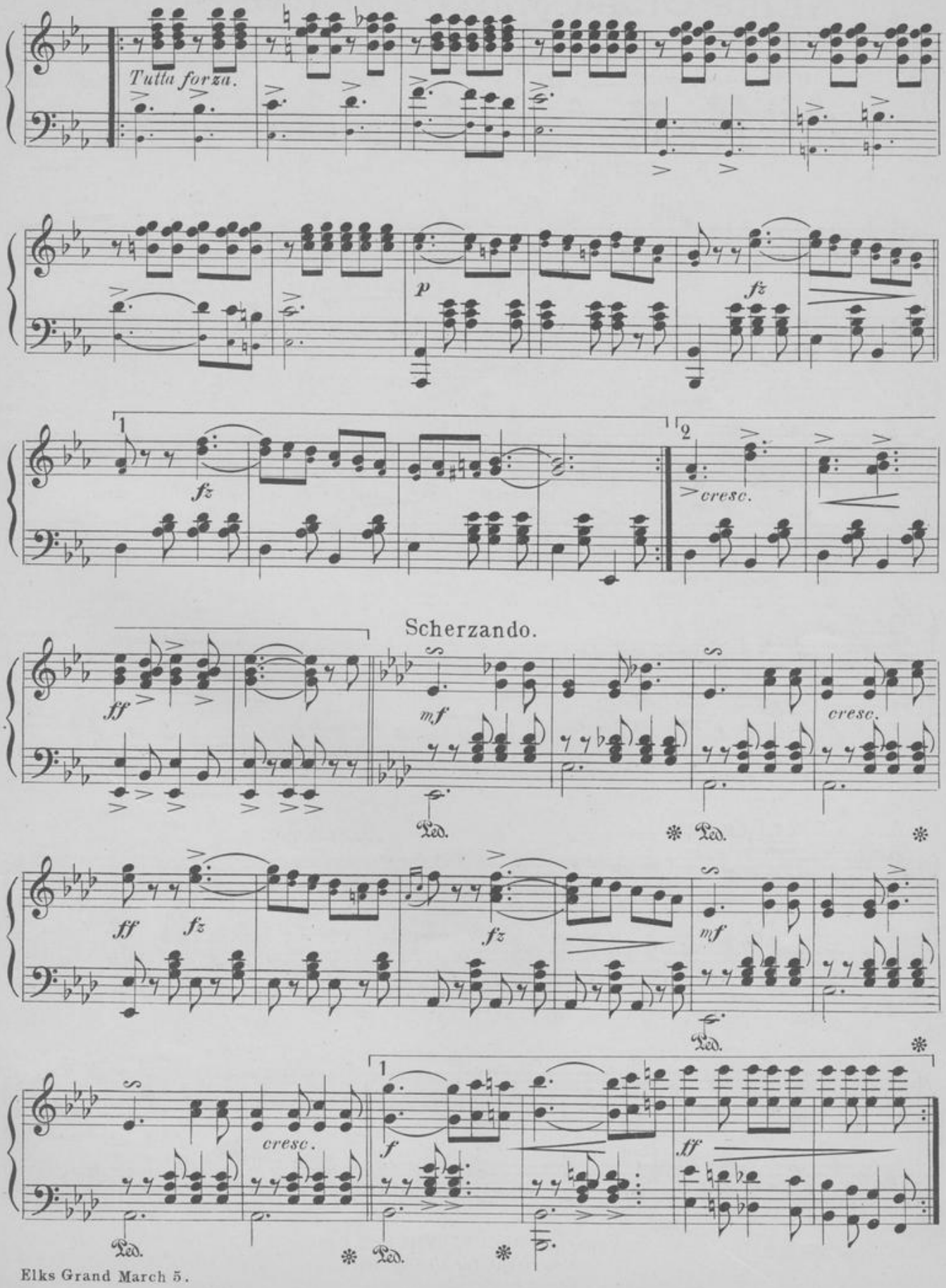
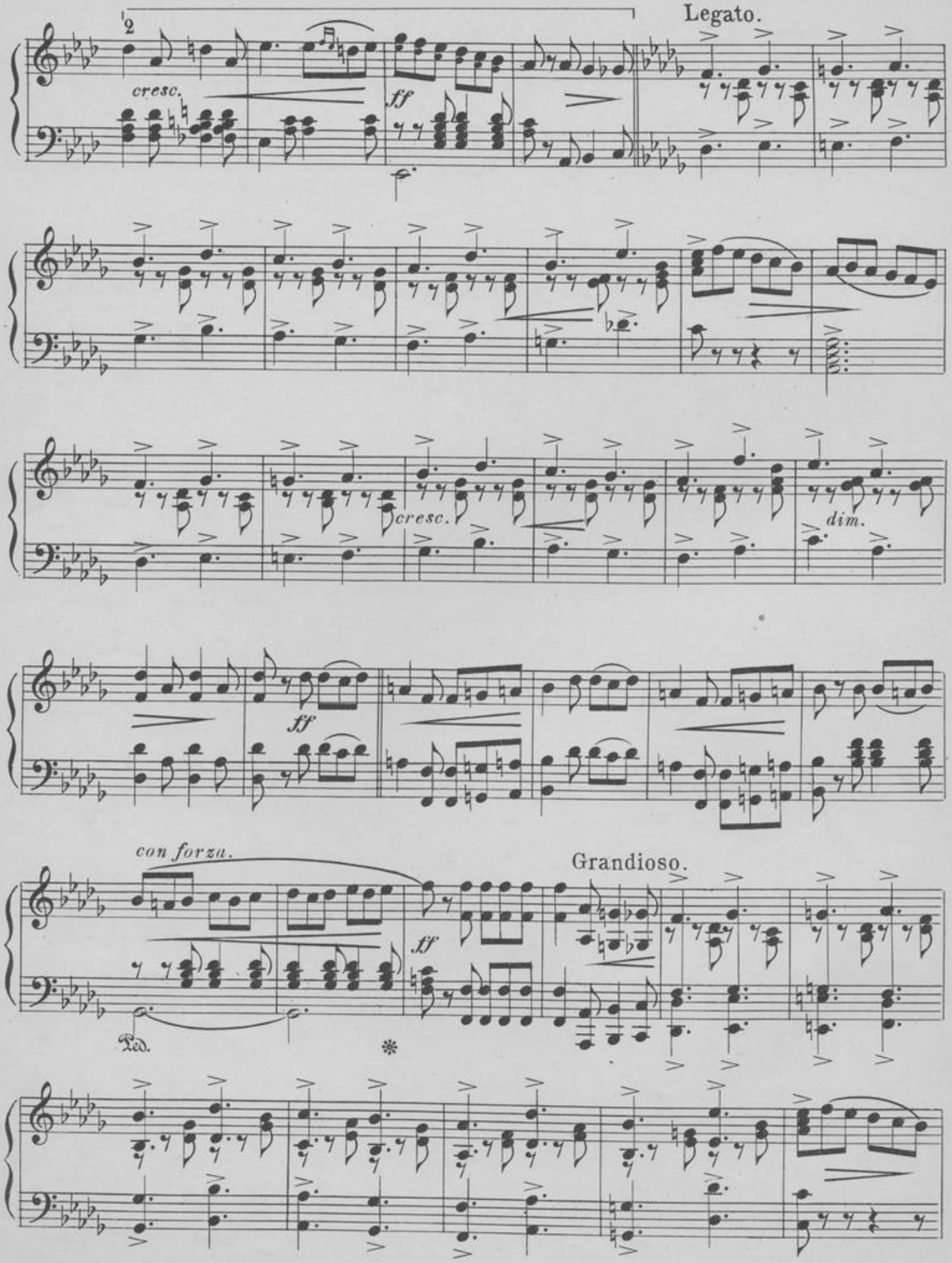
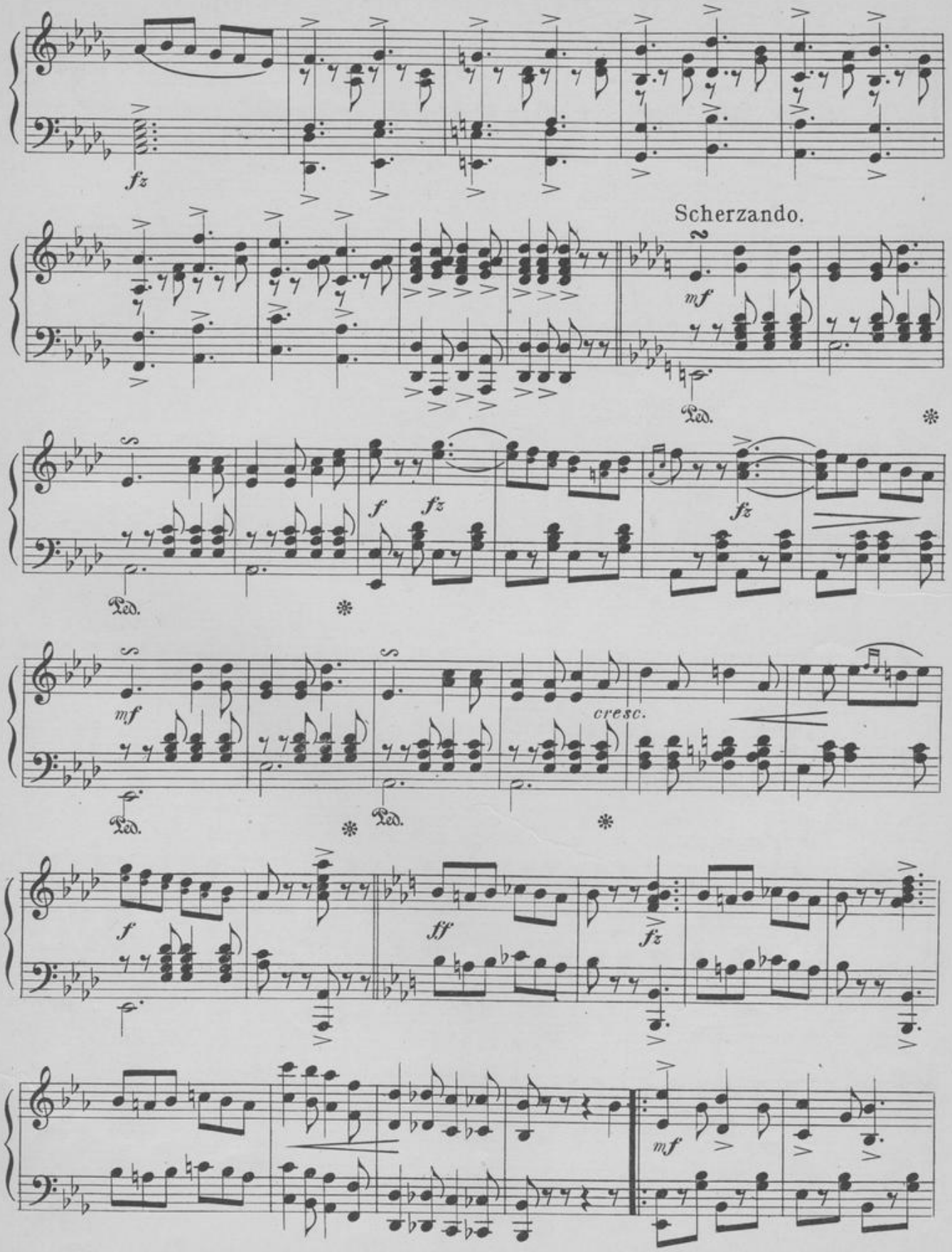
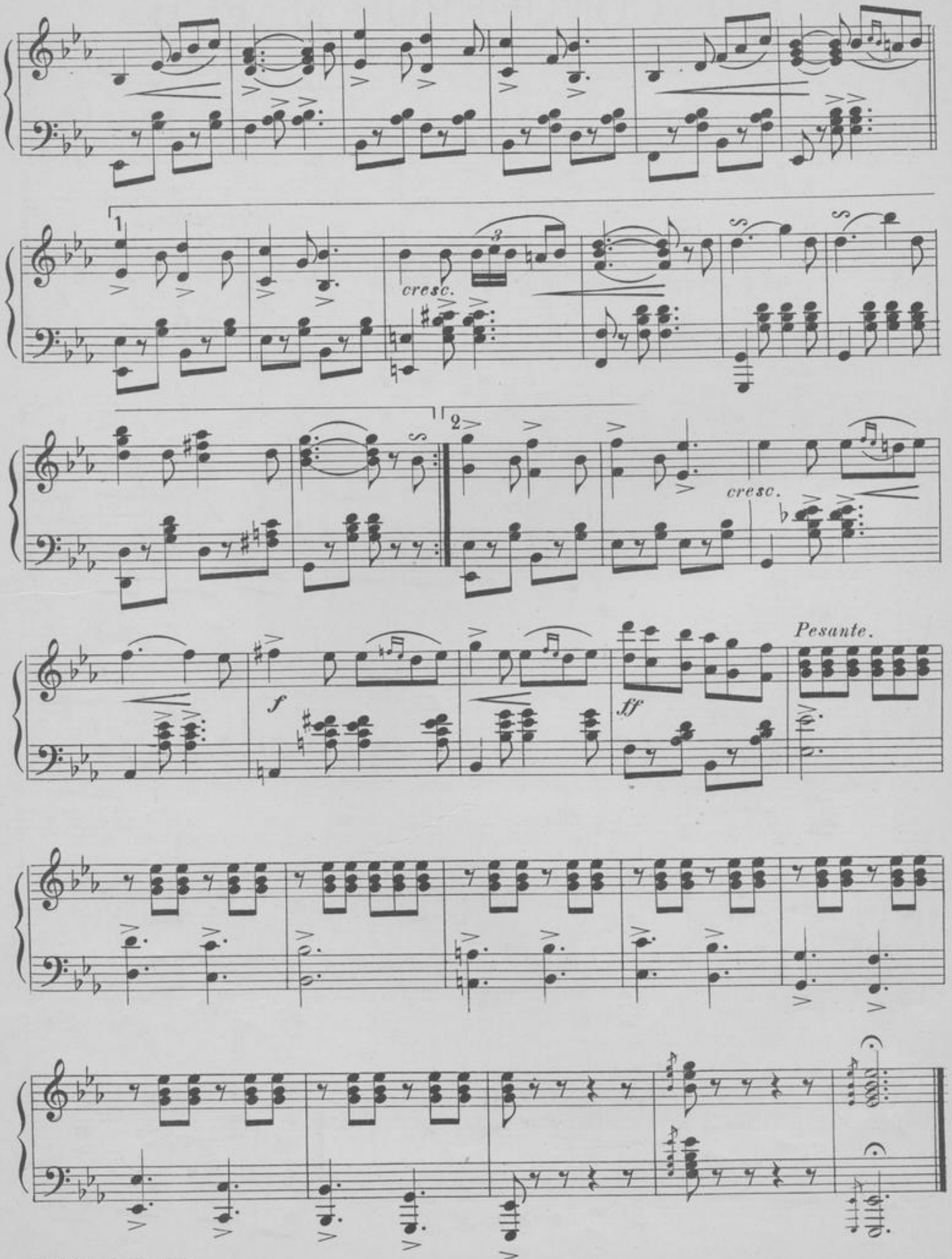

Tutta forza.
p
fz
1
2
fz
cresc.
Scherzando.
ff
mf
cresc.
Ped.
ff
fz
fz
mf
cresc.
f
ff


2
Legato.
cresc.
ff
cresc.
dim.
ff
con forza.
Grandioso.
ff
Ped.
*

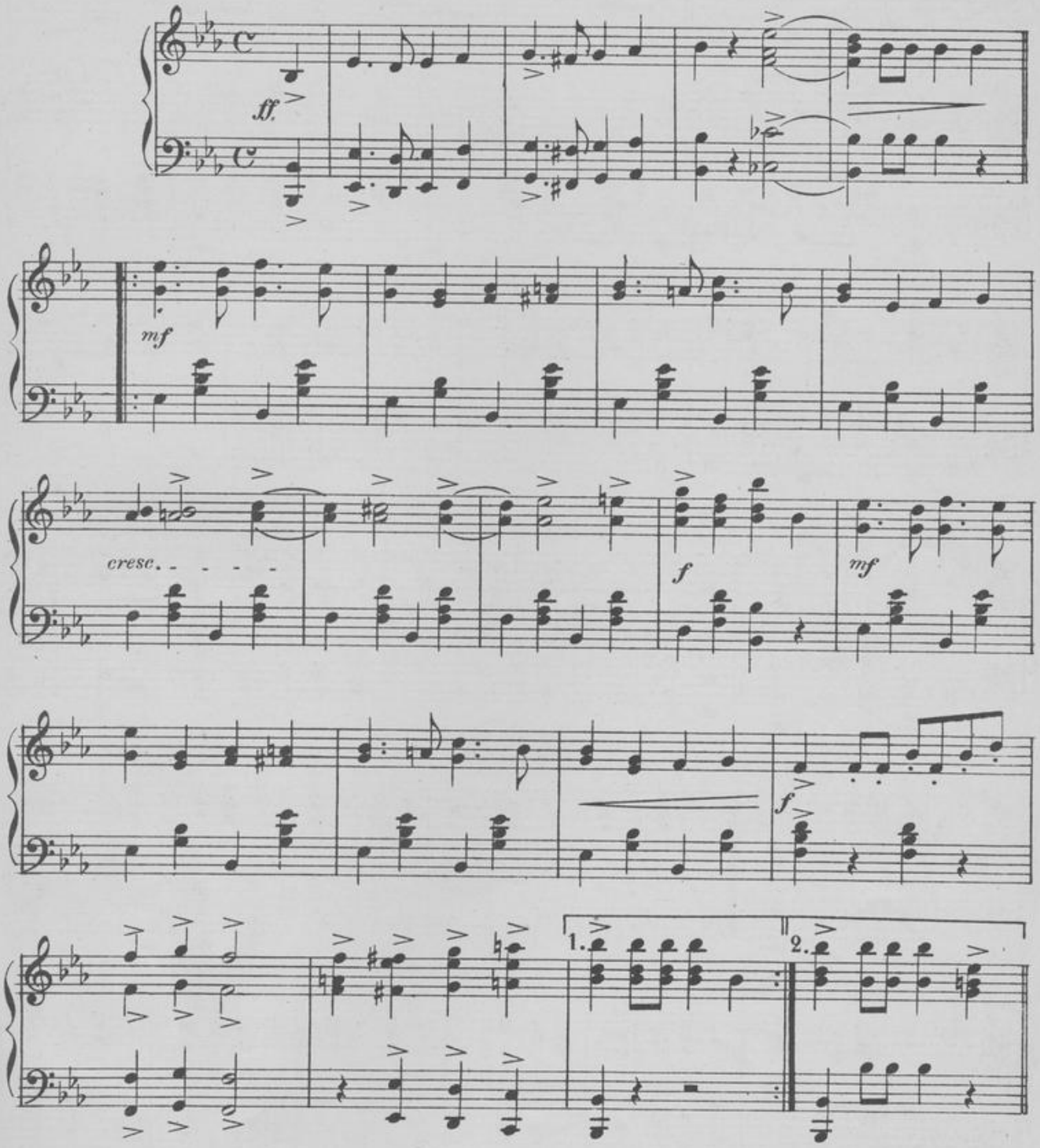

fz
Scherzando.
mf
Ped.
f
fz
mf
cresc.
ff


1
cresc.
2
cresc.
f
ff
Pesante.

# THE CONQUEROR MARCH.

Arr. by E.T. Paull

*W.A. COREY.*

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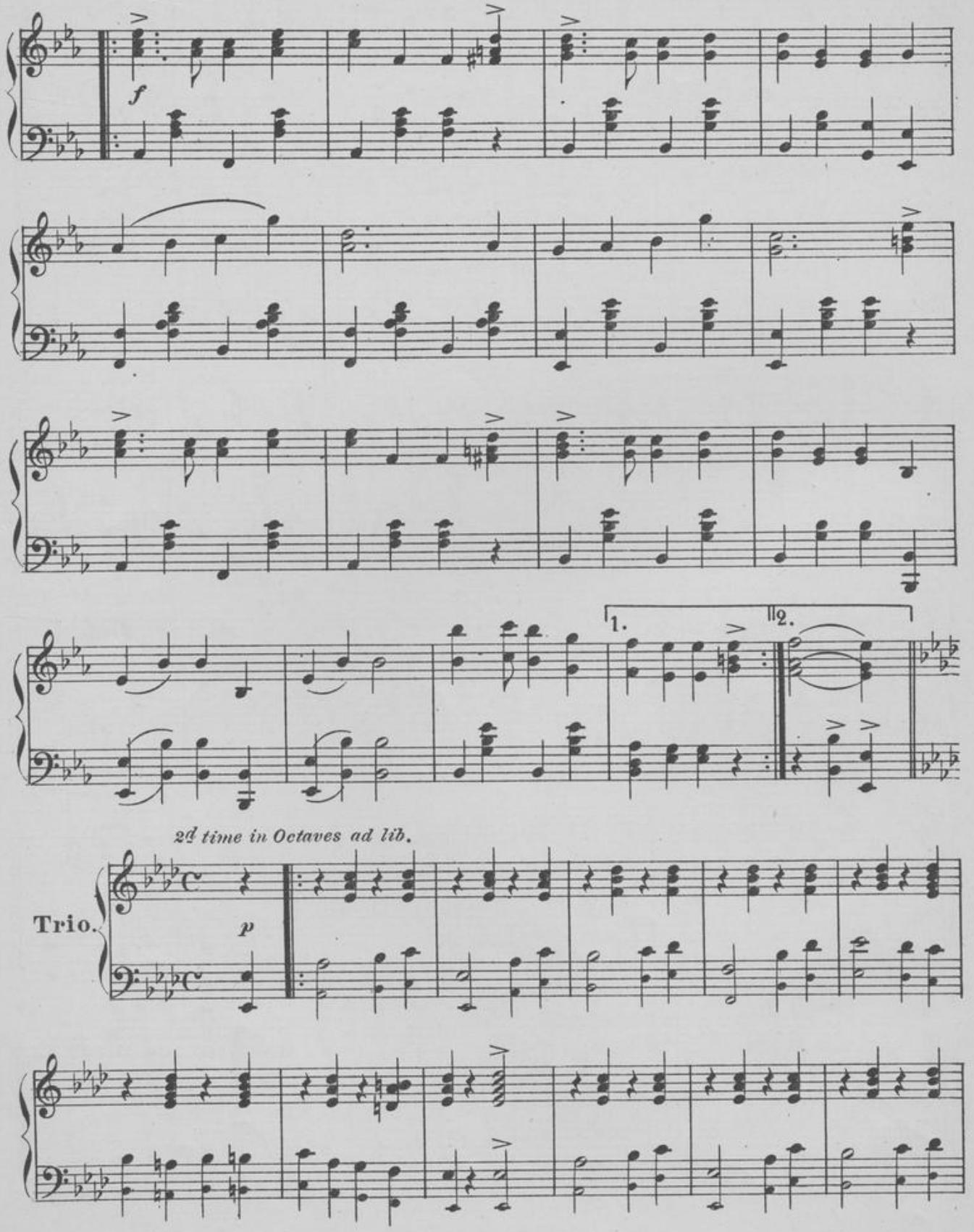
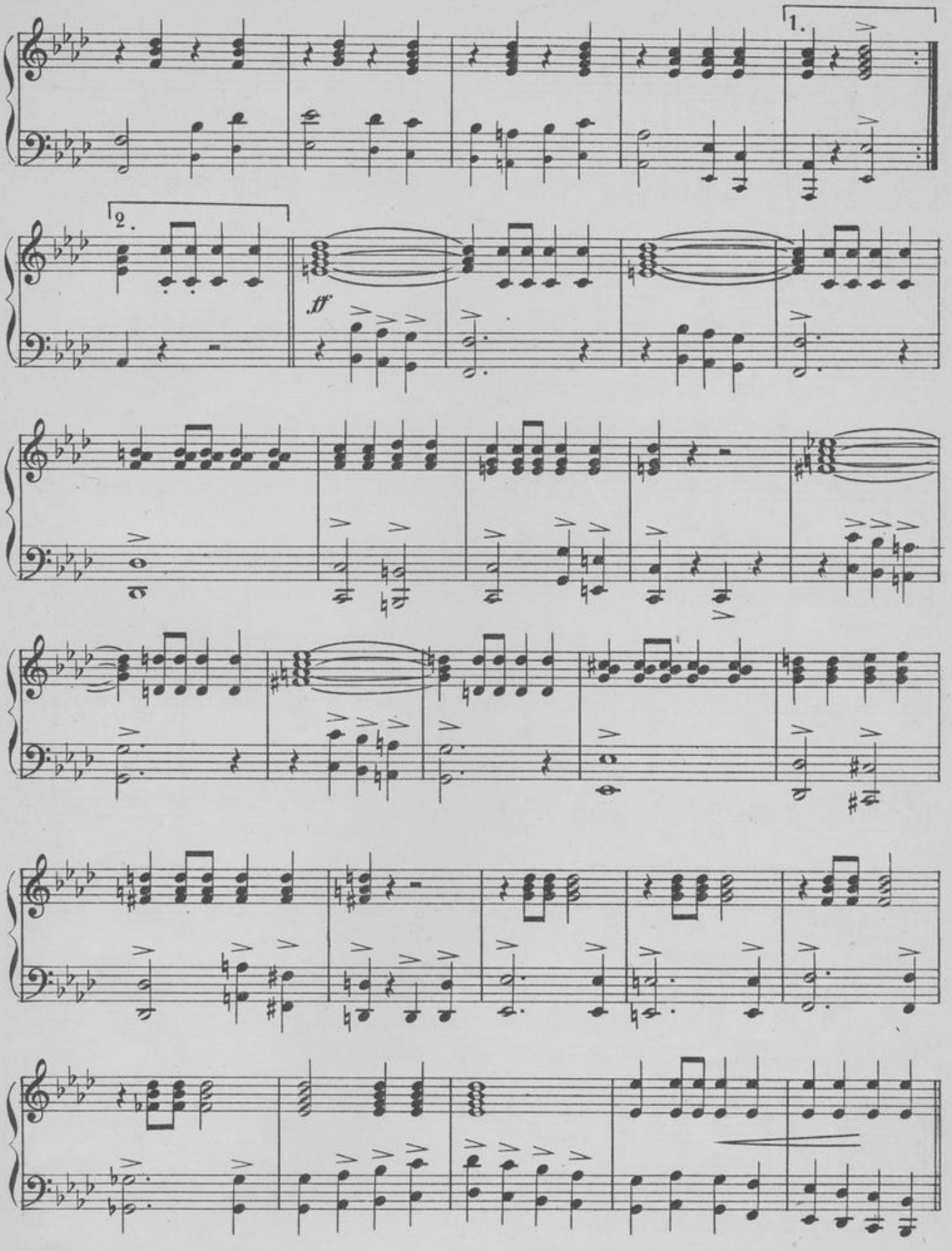
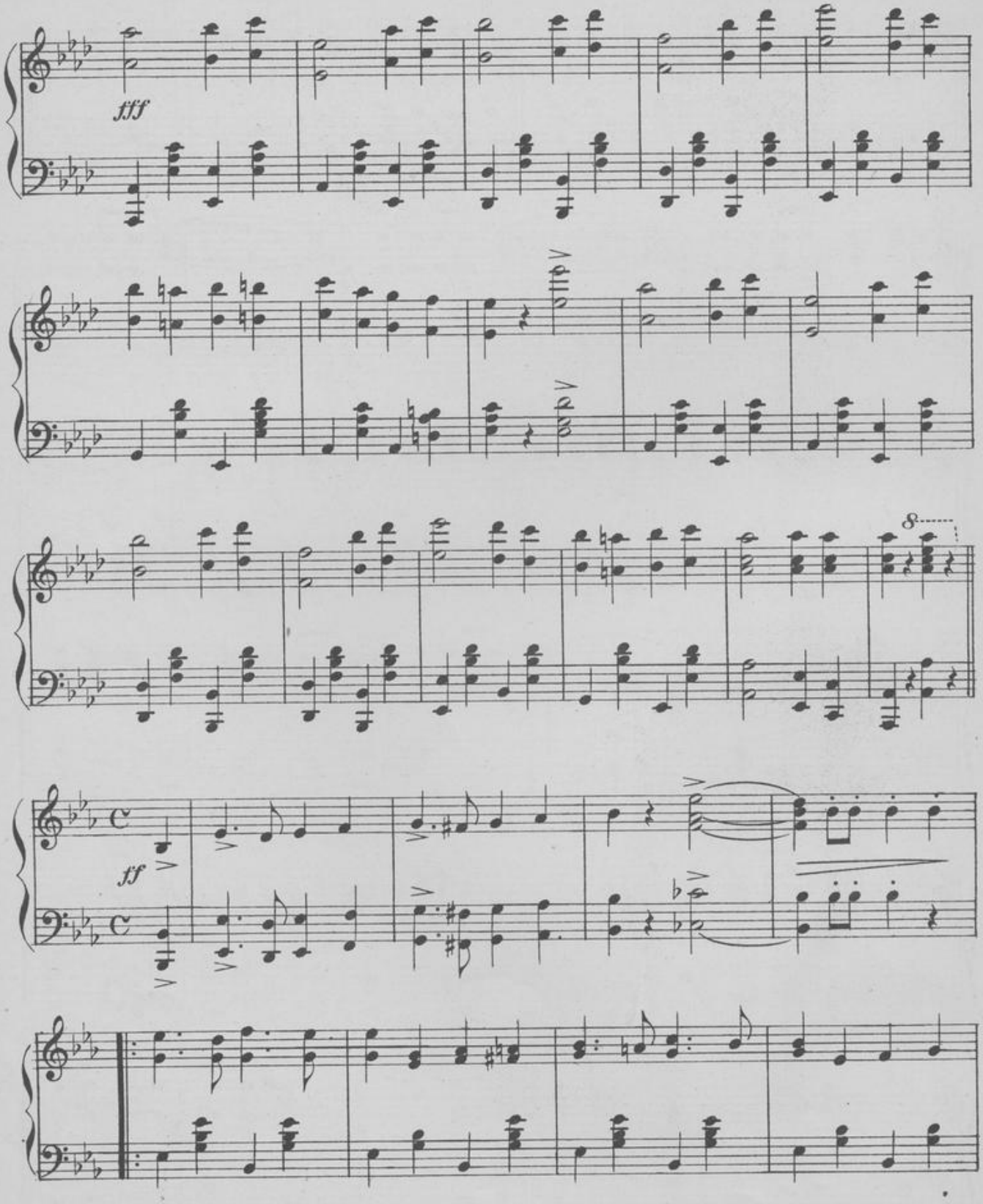
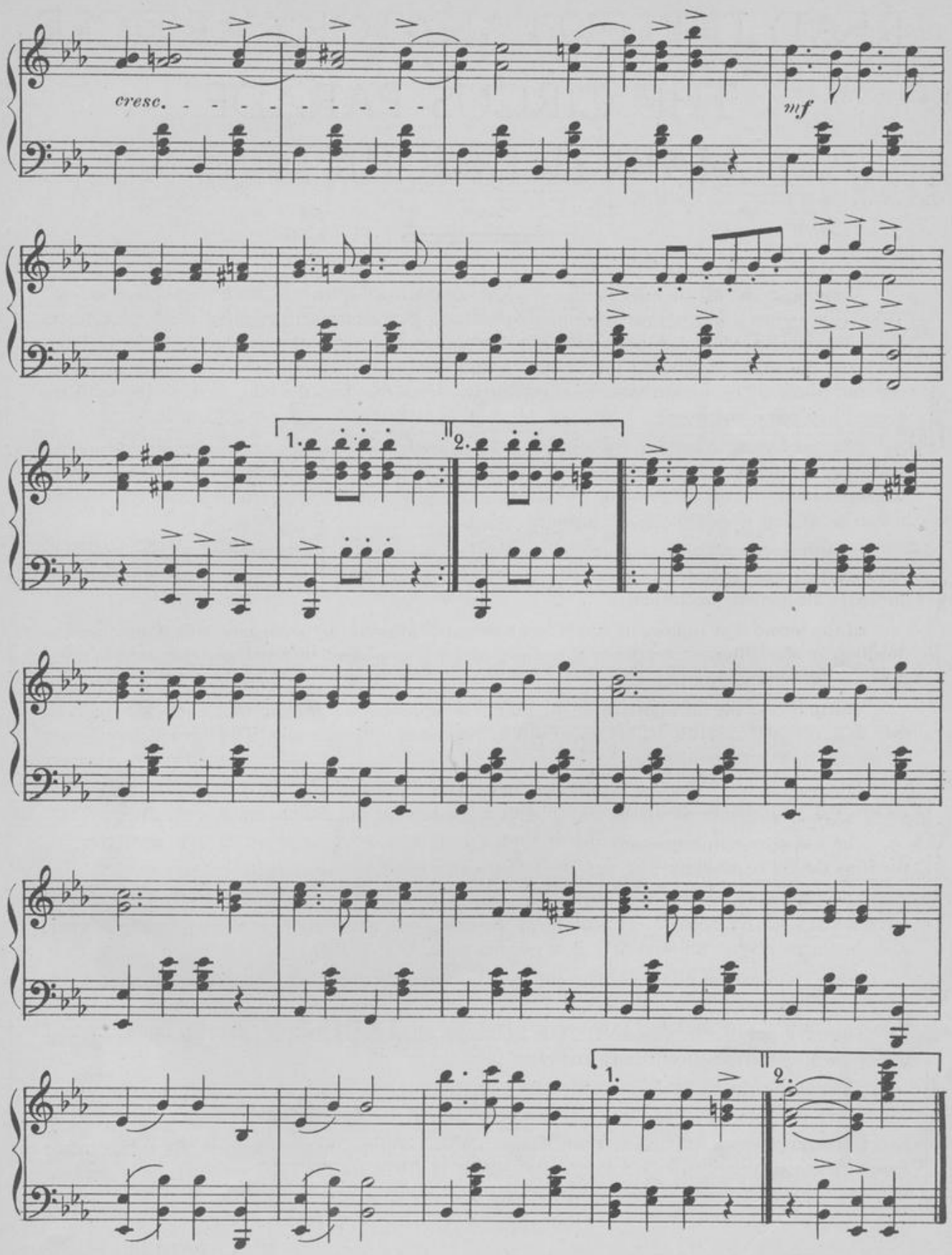

f
1.
2.
2d time in Octaves ad lib.
Trio.
p


1.
2.
ff


fff
8
ff


cresc.
mf
1.
2.
1.
2.

# READ THIS EXPLANATORY ARTICLE

# THE CIRCUS PARADE MARCH DESCRIPTIVE

Nothing so thrills the imagination of youth as the magical words "The Circus Is Coming." The writer, when a boy, remembers only too well, as do the most of people in their early years, the sensation created by the distribution of great poster show bills all over the Town or City announcing the annual coming of the Circus. In the smaller Cities and Towns particularly, it was the one theme of conversation of young America from the time the bills were posted until the Circus had come and gone.

The wonderful bareback riding of the Equestrians, both male and female, in gorgeous apparel and trappings; the marvelous acrobatic work of trained athletes; the funny antics of the Clown, combined with performing Elephants, etc., and a general menagerie, is something that can never be effaced from childhood's memory.

It is this remembrance that caused the Author to write a March entitled, "THE CIRCUS PARADE," which function takes place under the great hippodrome tent of all circuses, and precedes the general performance.

In the music that follows of the "Circus Parade" March, the performer will notice various headings in the different strains of the piece, which is supposed to represent that which takes place in the Circus Parade.

The music of the introduction of the March is supposed to represent the "GRAND ENTRE OF EQUESTRIENNES WITH ESCORTS," who lead in the Parade. The introduction should be played with vim and spirit.

The beginning of the first strain represents the "ENTRANCE OF CLOWNS AND ACROBATS"; this strain should be played with a good swing and dash to make it effective.

The second strain represents the "ENTRANCE OF CAVALIERS AND KNIGHTS"; the time should be well marked, and special attention given to the accented notes.

The beginning of the Trio represents the "GRAND ENTRE OF COSSACKS, ELEPHANTS, CAMELS, etc.". This is one of the best Trios musically ever written by the Author, and should be played full and firm in a martial style.

In the parts where the Bass takes the melody, the time should be slightly accelerated, each note played firm and distinct.

Then follows the "ENTRANCE OF ROMAN CHARIOTEERS"; this should be played briskly, with a Cornet effect, sharp and clear.

Then comes the "GRAND ENSEMBLE PARADE," in which all the foregoing named entrants take part. This part of the March should be played in a Grandioso and Full Orchestra style.

If the performer will follow these suggestions as outlined herewith he or she will be more than pleased with the "CIRCUS PARADE MARCH DESCRIPTIVE," which is one of the best musical March Compositions ever written by the Author.

Very respectfully,

E. T. PAULL.

# The Circus Parade.

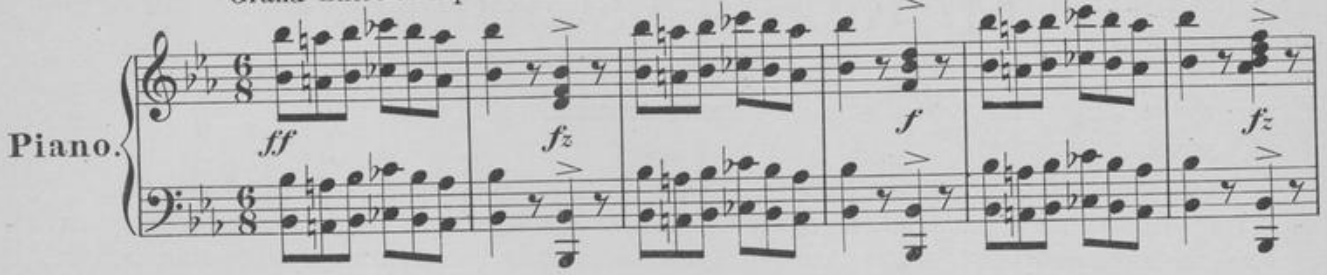
## Descriptive March-Two Step.

By E.T. PAULL.

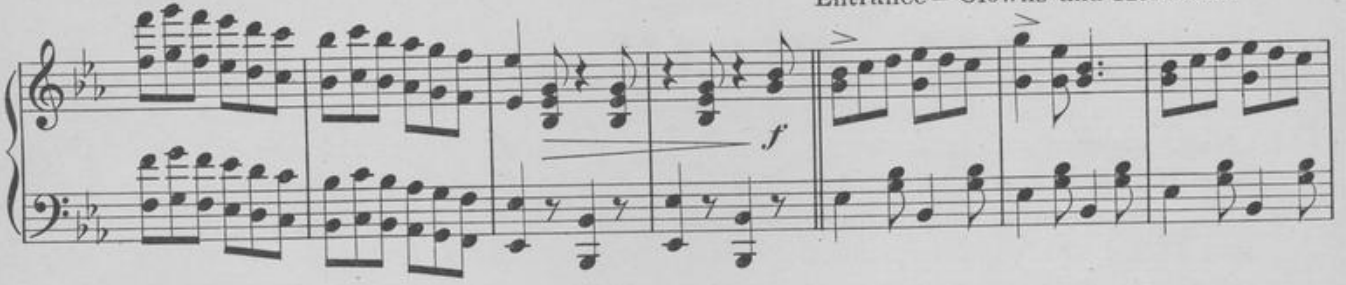
Author of { Ben Hur Chariot Race, Burning of Rome, Charge of the Light Brigade. etc.

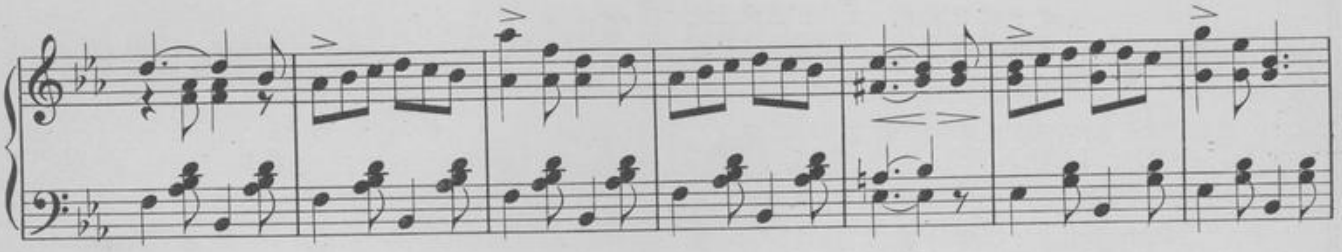
Con Spirito.

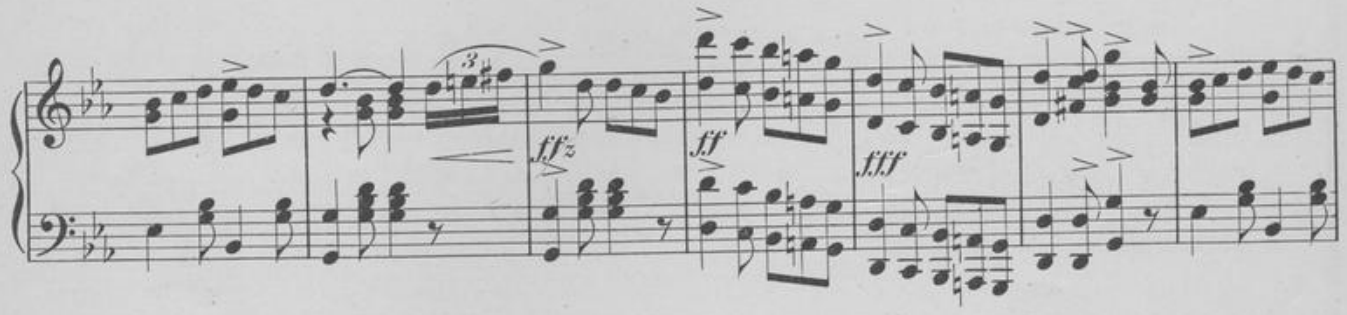
Grand Entre of Equestriennes with Escorts.

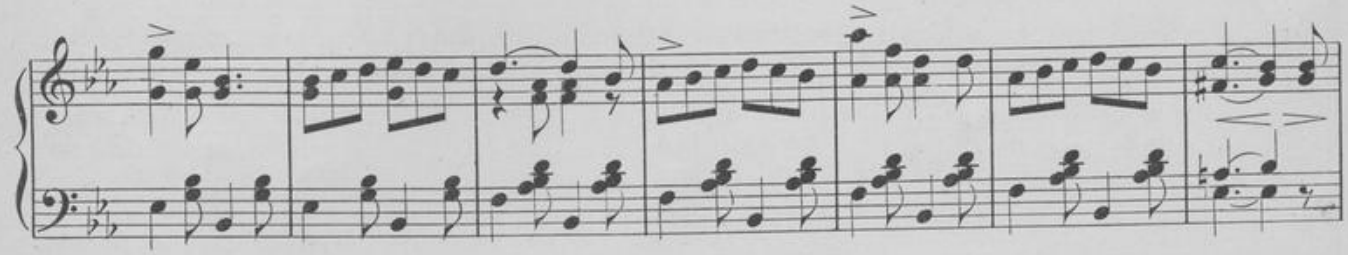



Entrance – Clowns and Acrobats.





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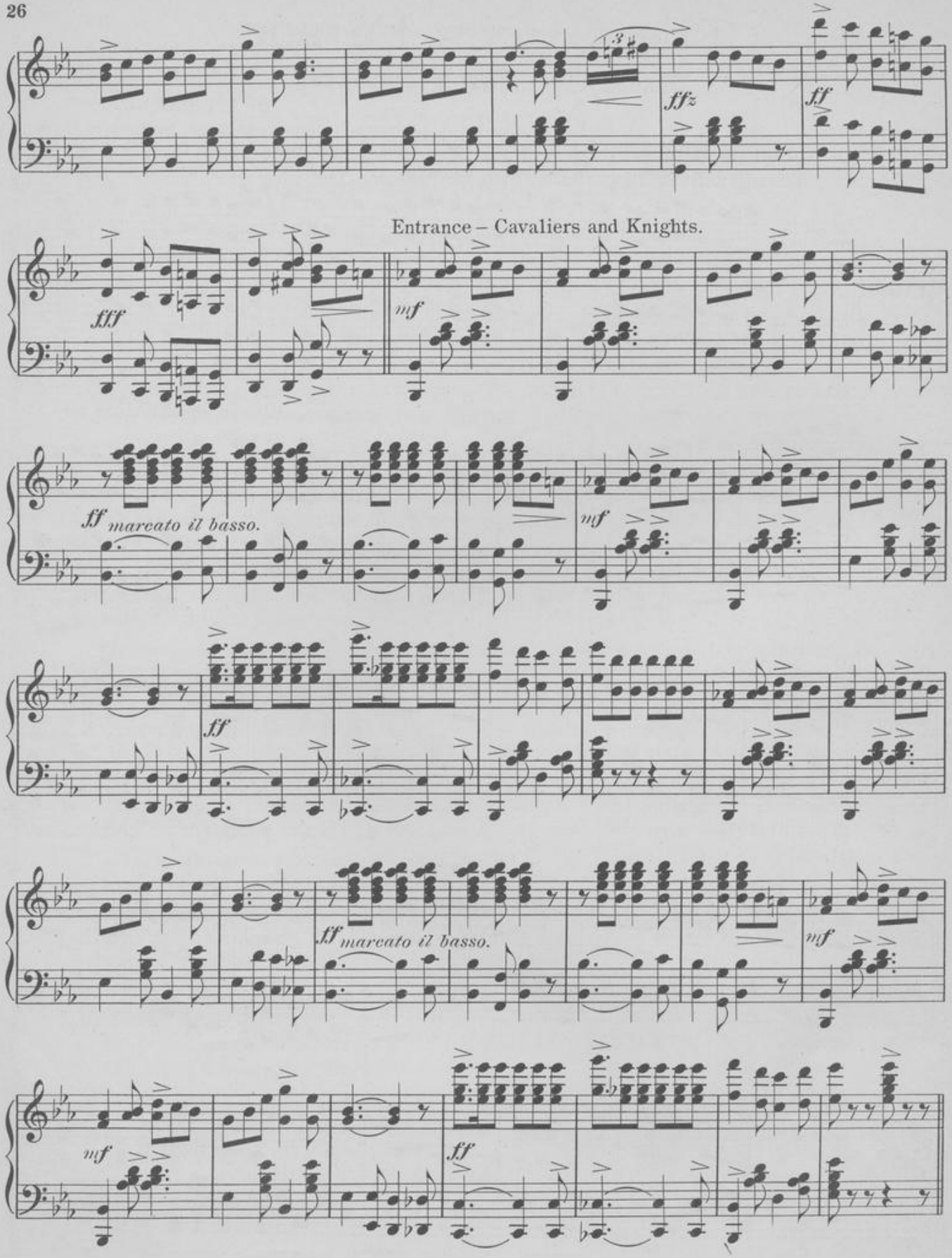
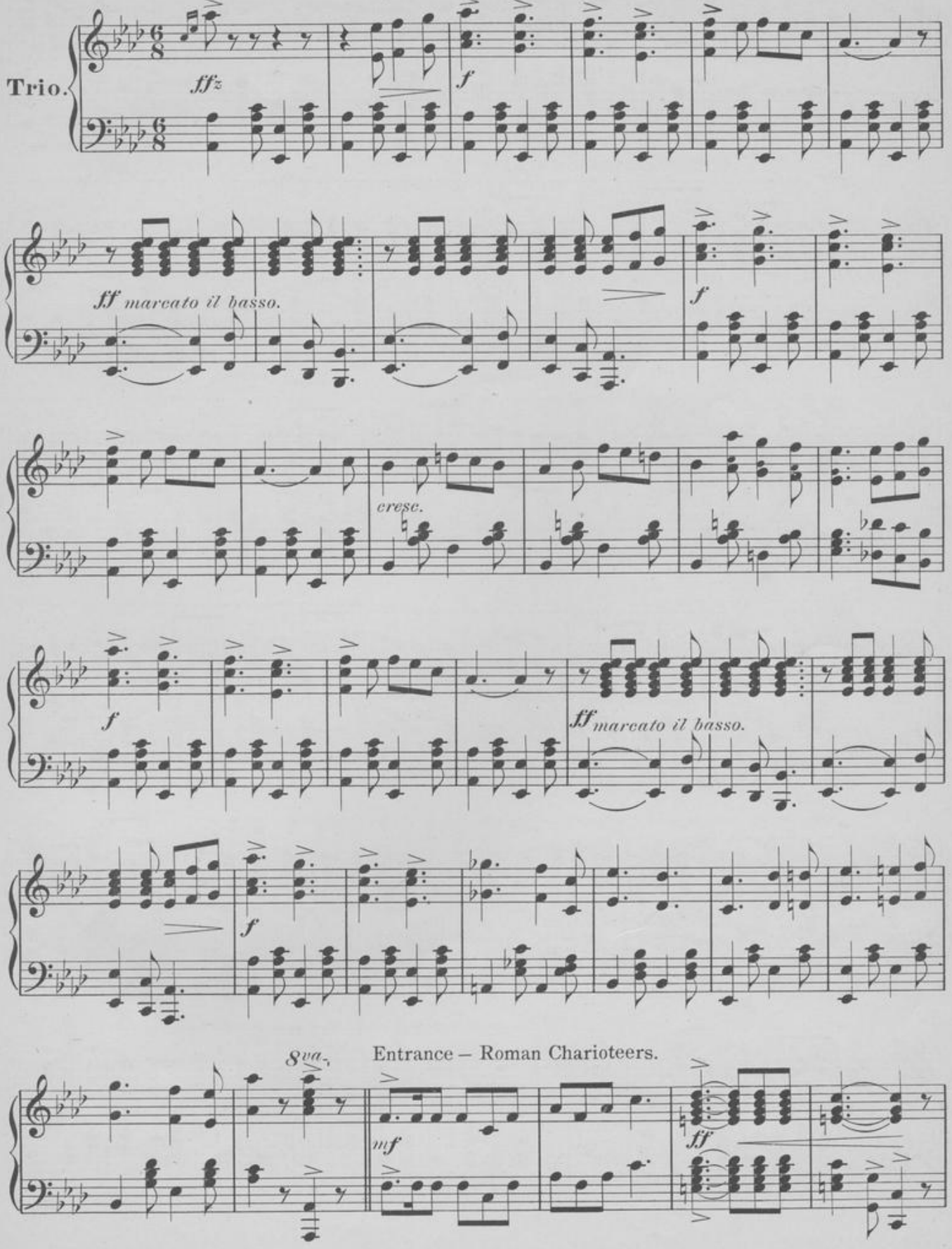
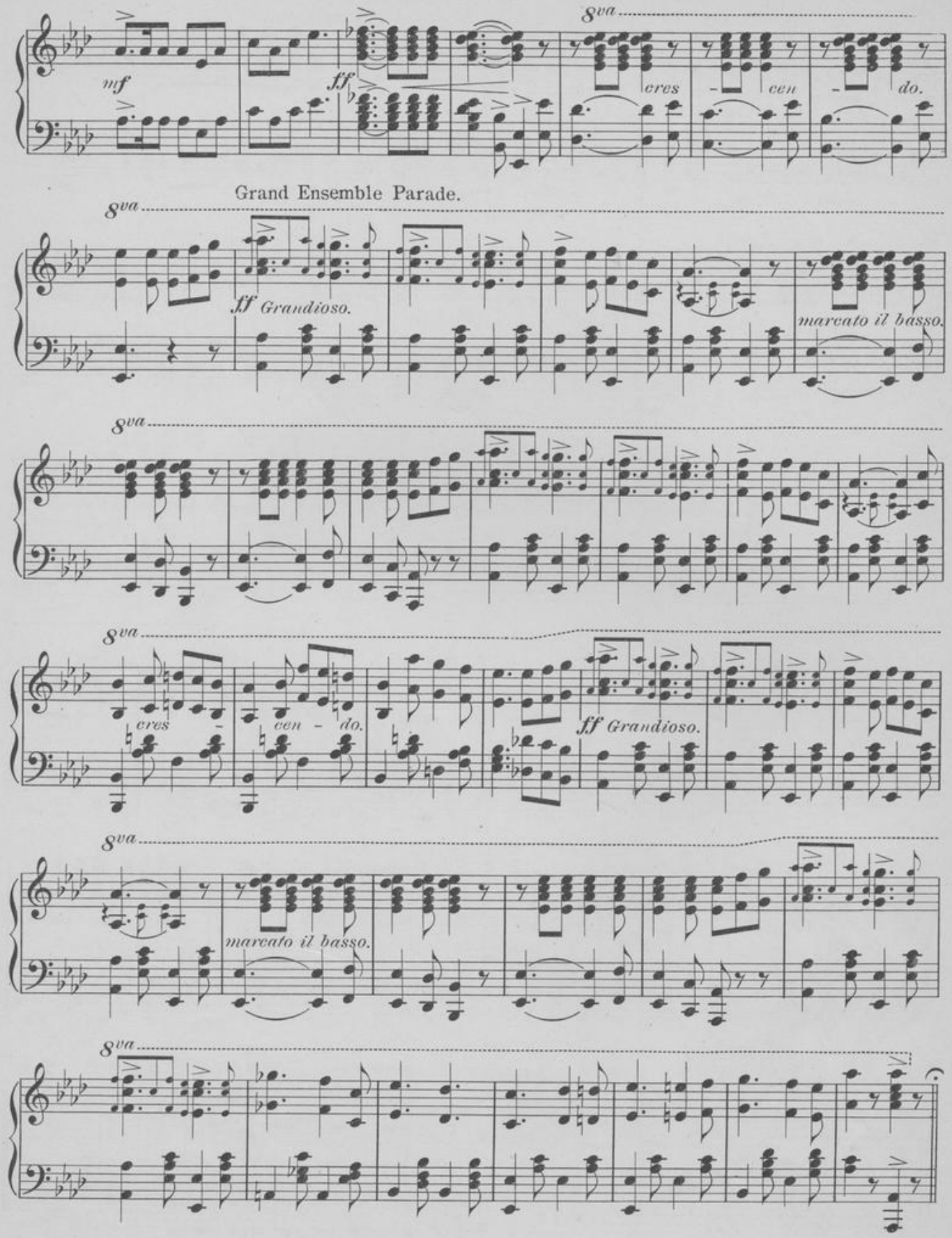
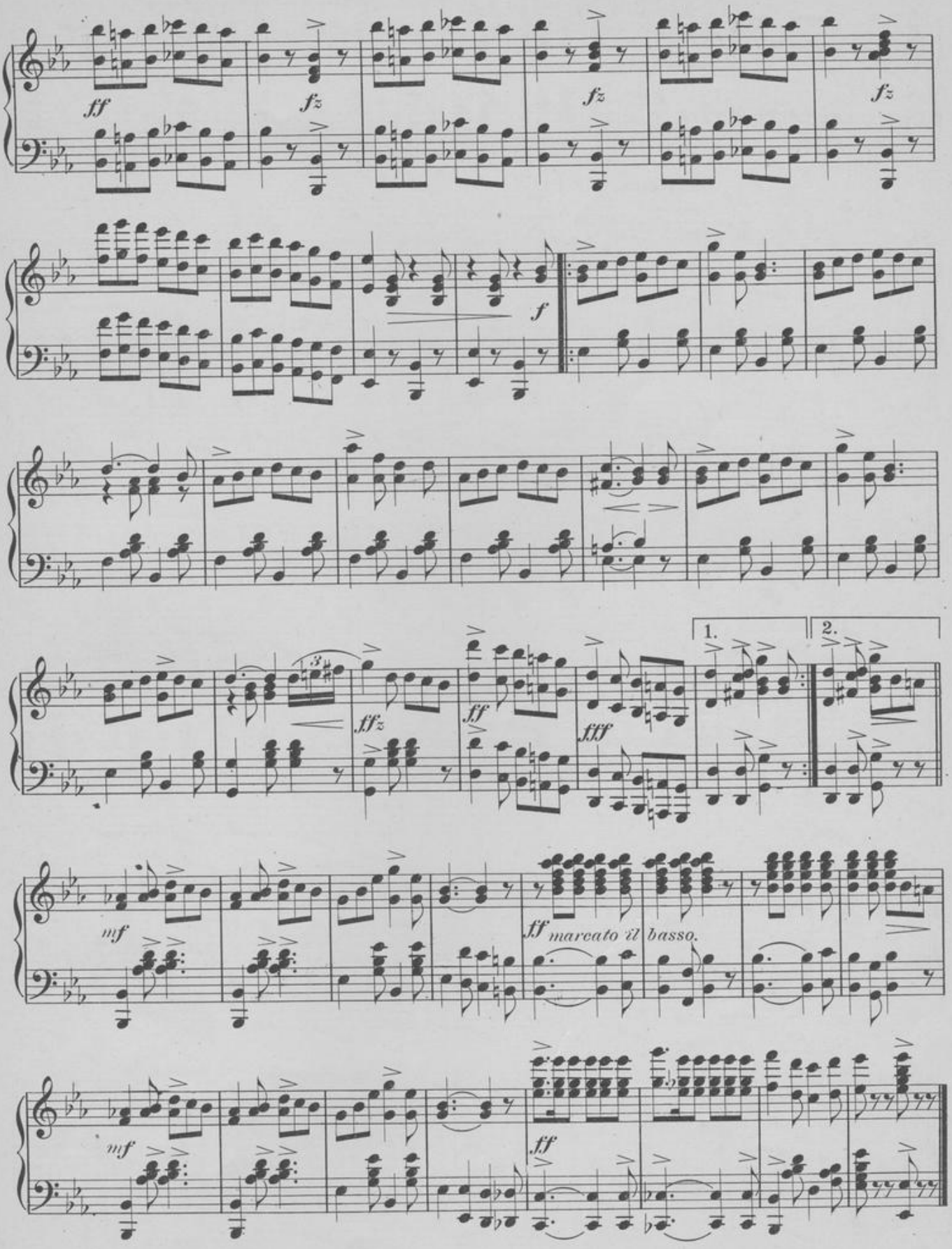

ffz
ff
Entrance – Cavaliers and Knights.
fff
mf
ff marcato il basso.
mf
ff
ff marcato il basso.
mf
mf
ff

Grand Entre– (Cossacks, Indians, Elephants, Camels etc.)



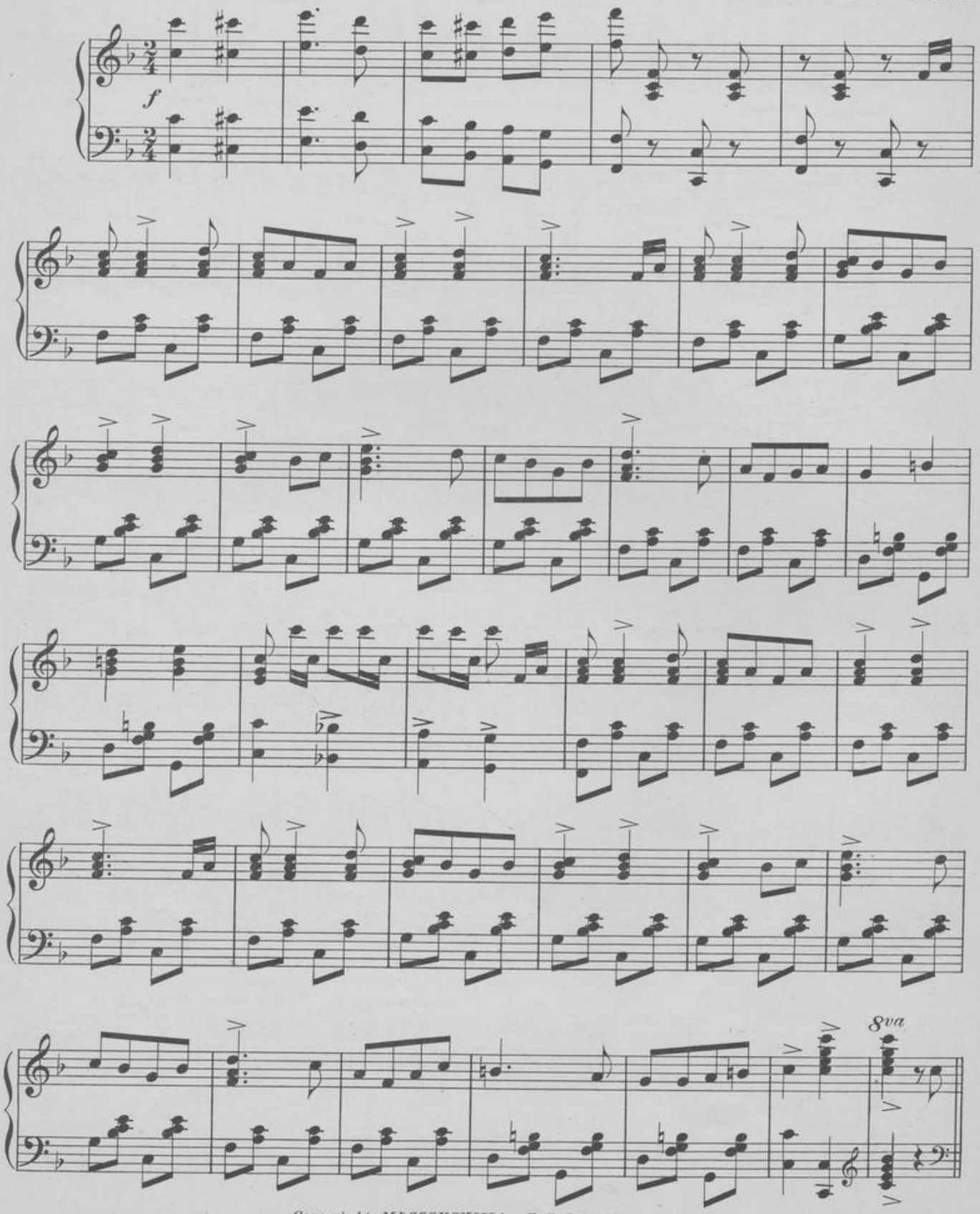

8va
mf
ff
cres
cen
do.
Grand Ensemble Parade.
8va
ff Grandioso.
marcato il basso.
8va
8va
cres
cen
do.
ff Grandioso.
8va
marcato il basso.
8va


ff
fz
fz
fz
f
1.
2.
ffz
ff
fff
mf
ff marcato il basso.
mf
ff

# WE'LL STAND BY THE FLAG.

## MARCH.

E.T. PAULL.

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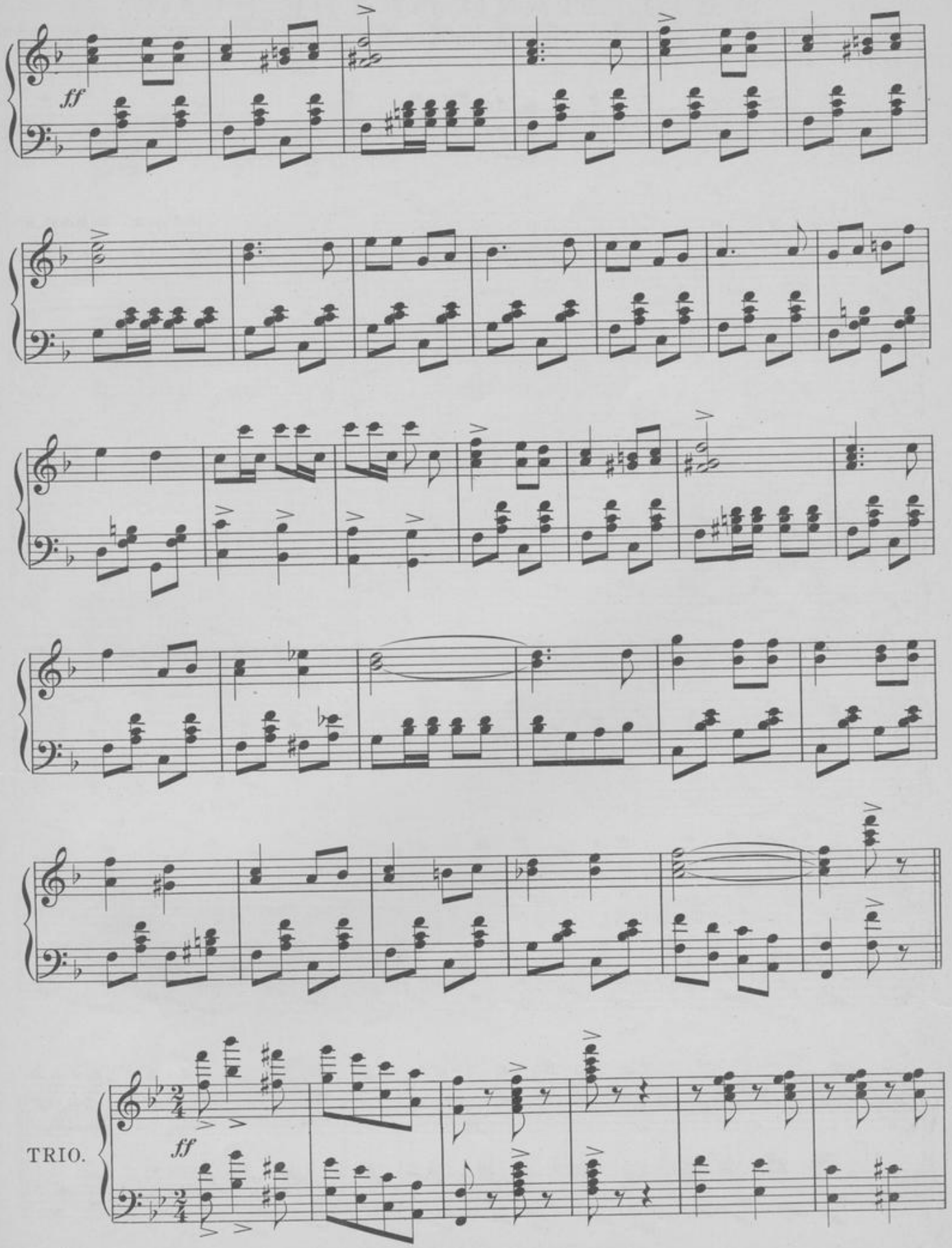
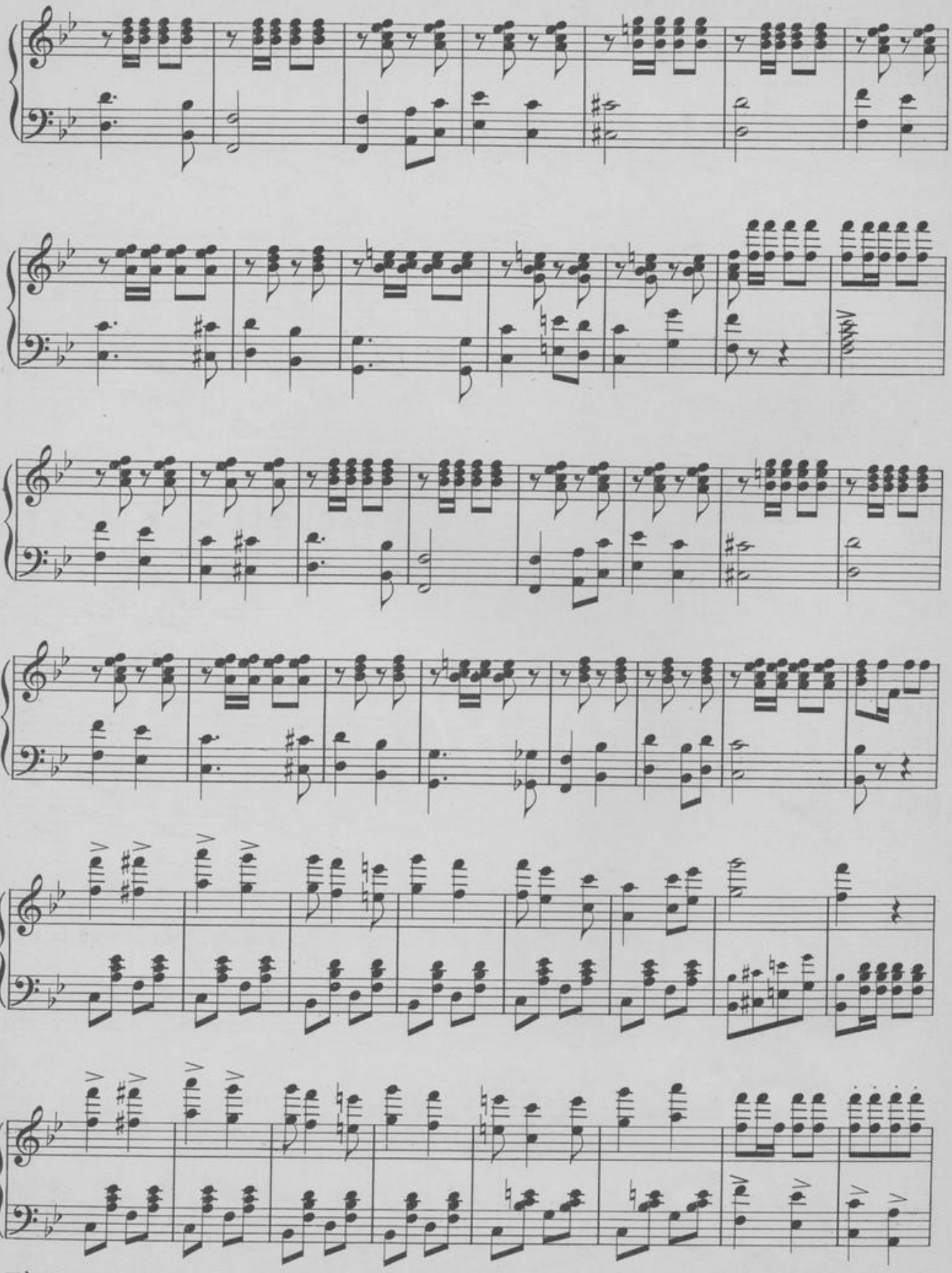
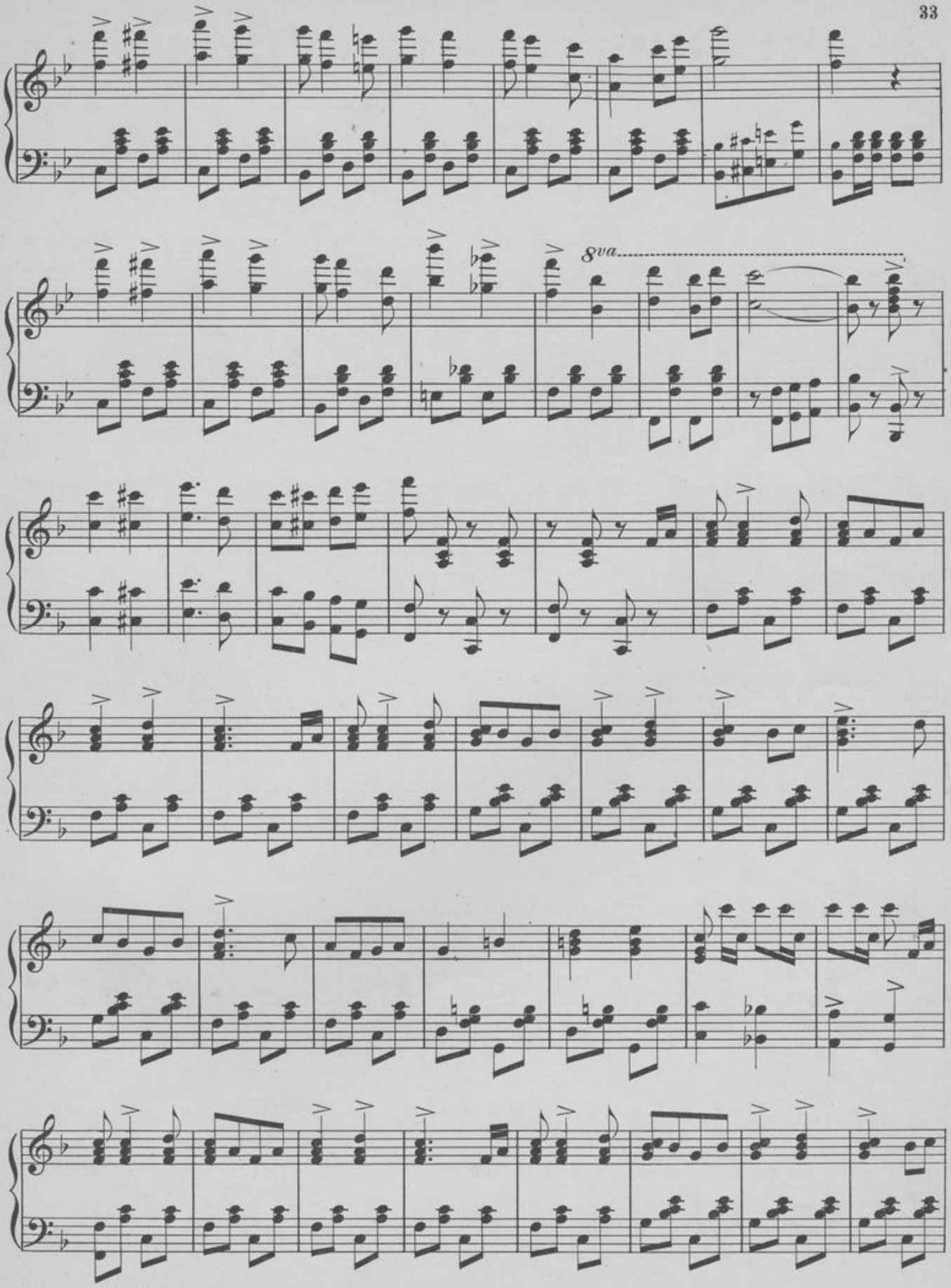
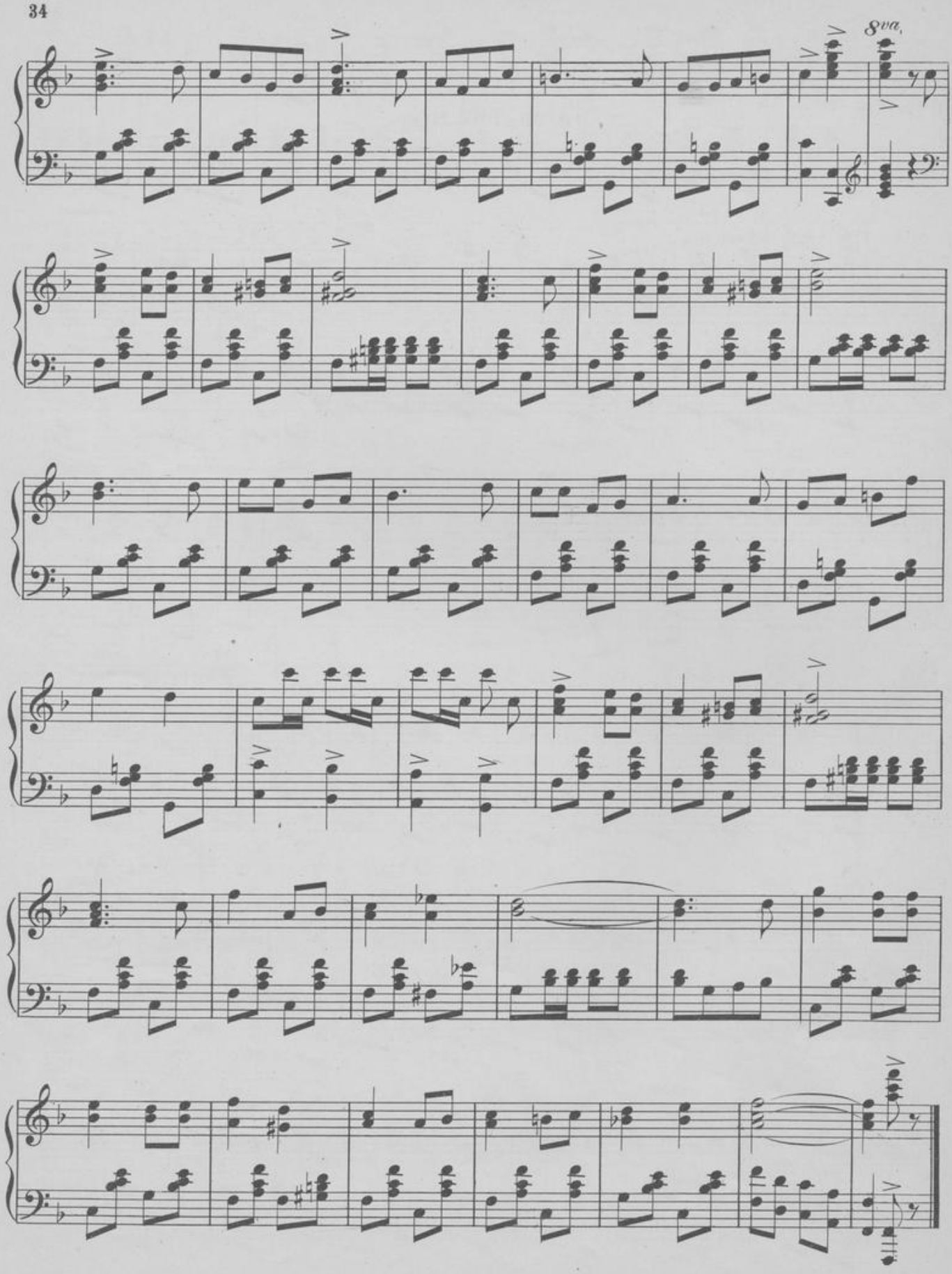

ff
TRIO.
ff




8va

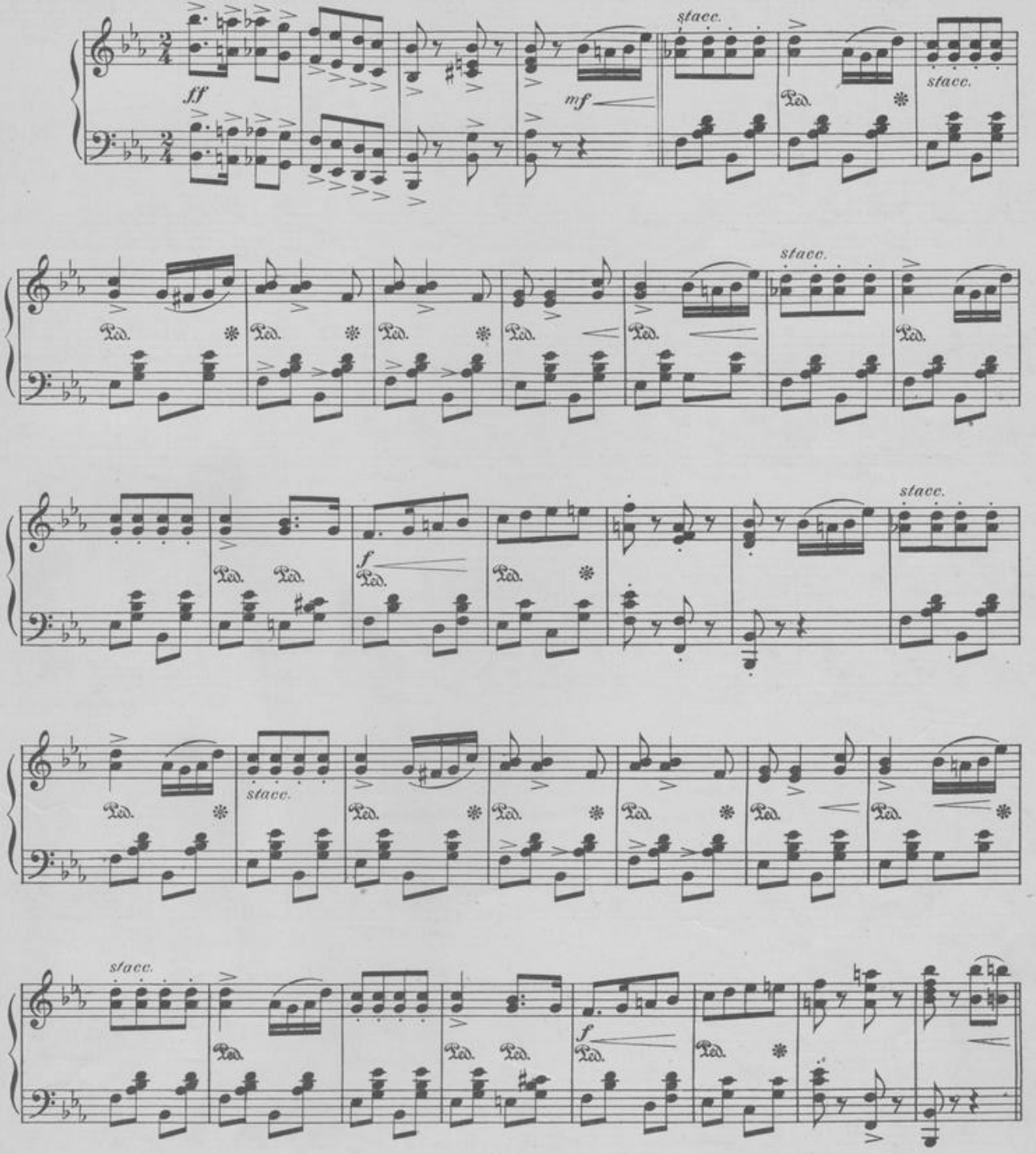

8va.

# The Carnival King.

## March-Two Step.

By RALPH K. ELICKER.
Rewritten and arranged by
E.T. PAULL.

**Tempo di Marcia.**

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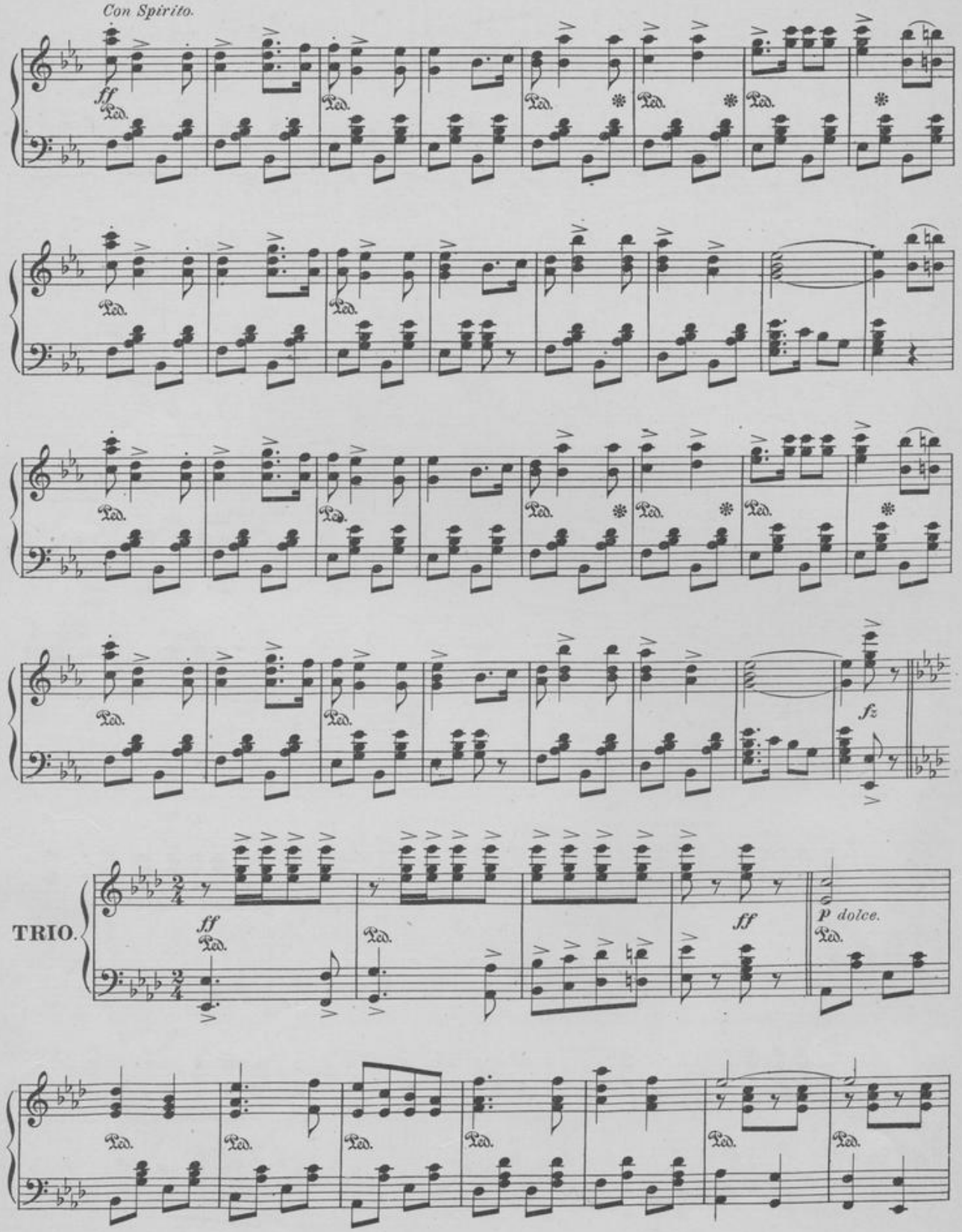
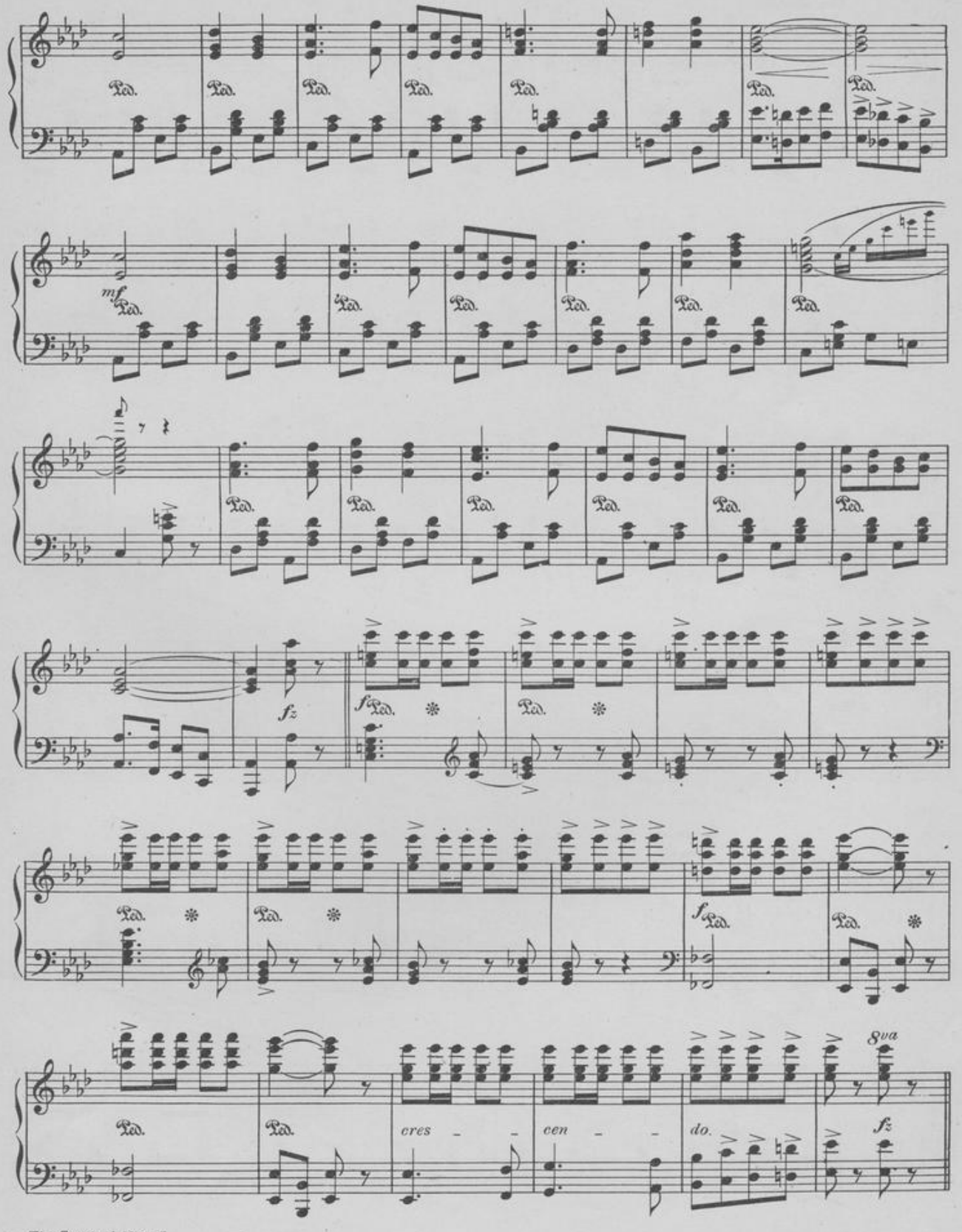
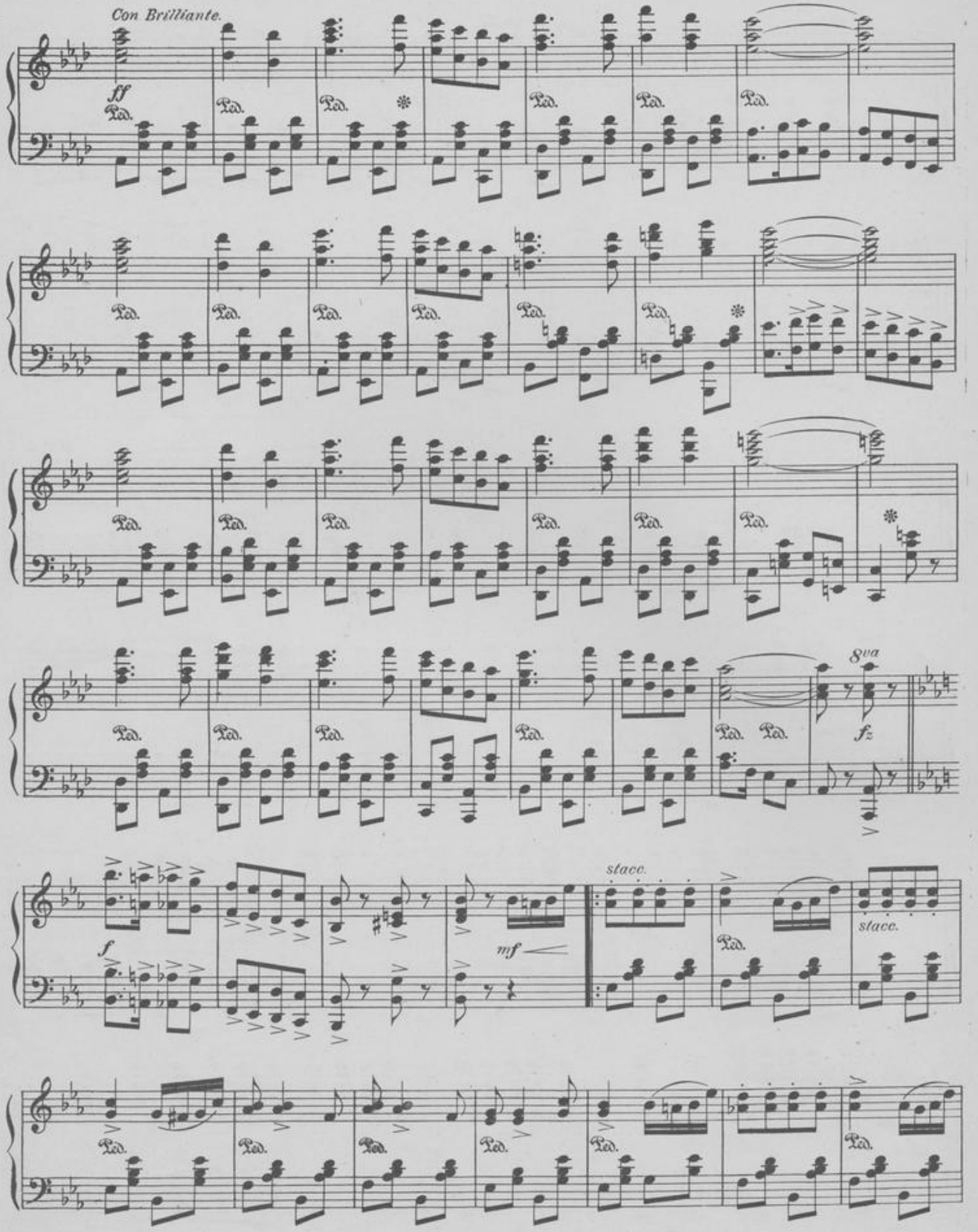
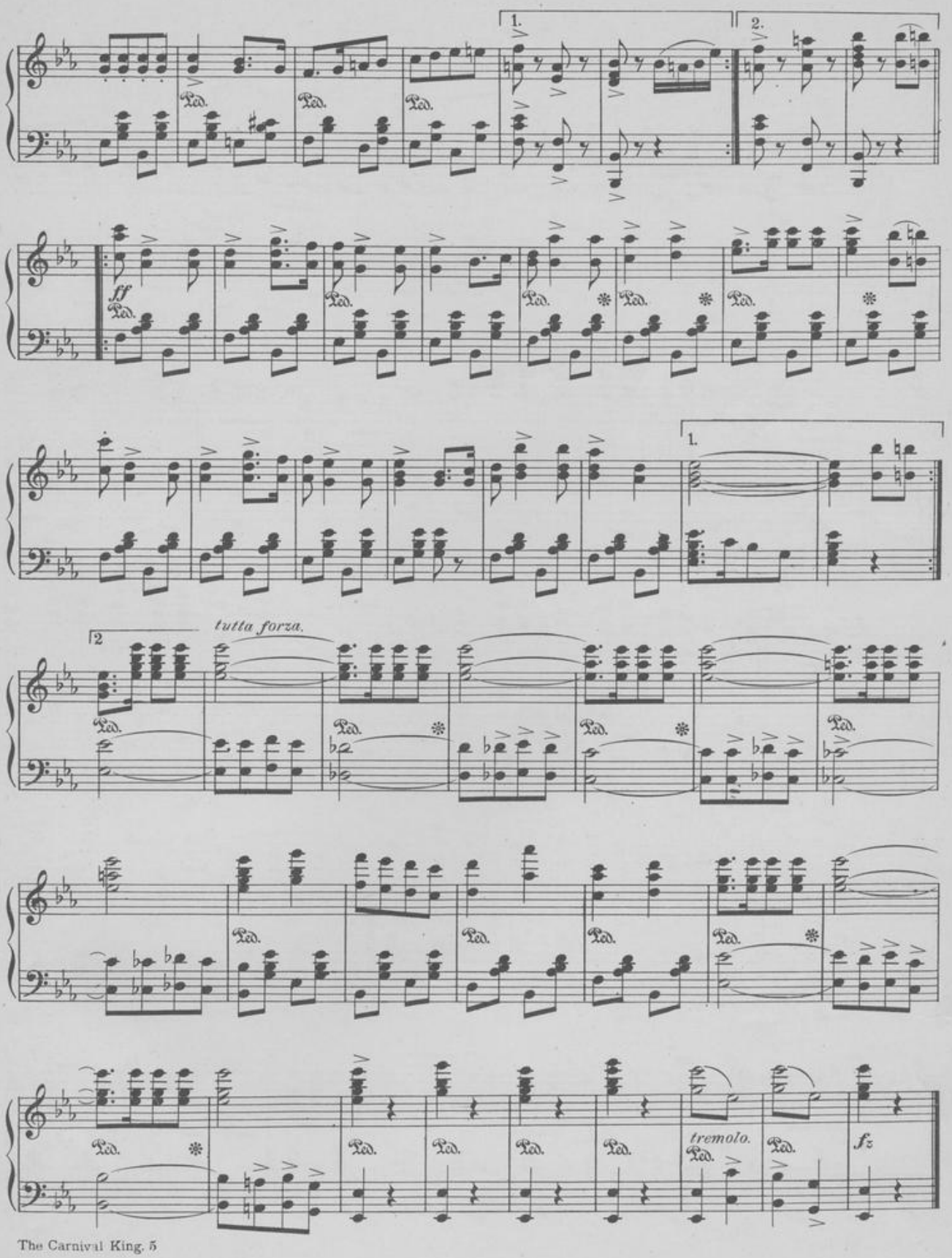

Con Spirito.
ff
Ped.
fz
TRIO.
ff
p dolce.


Ped.
mf
fz
f
cres - - cen - - do.
8va

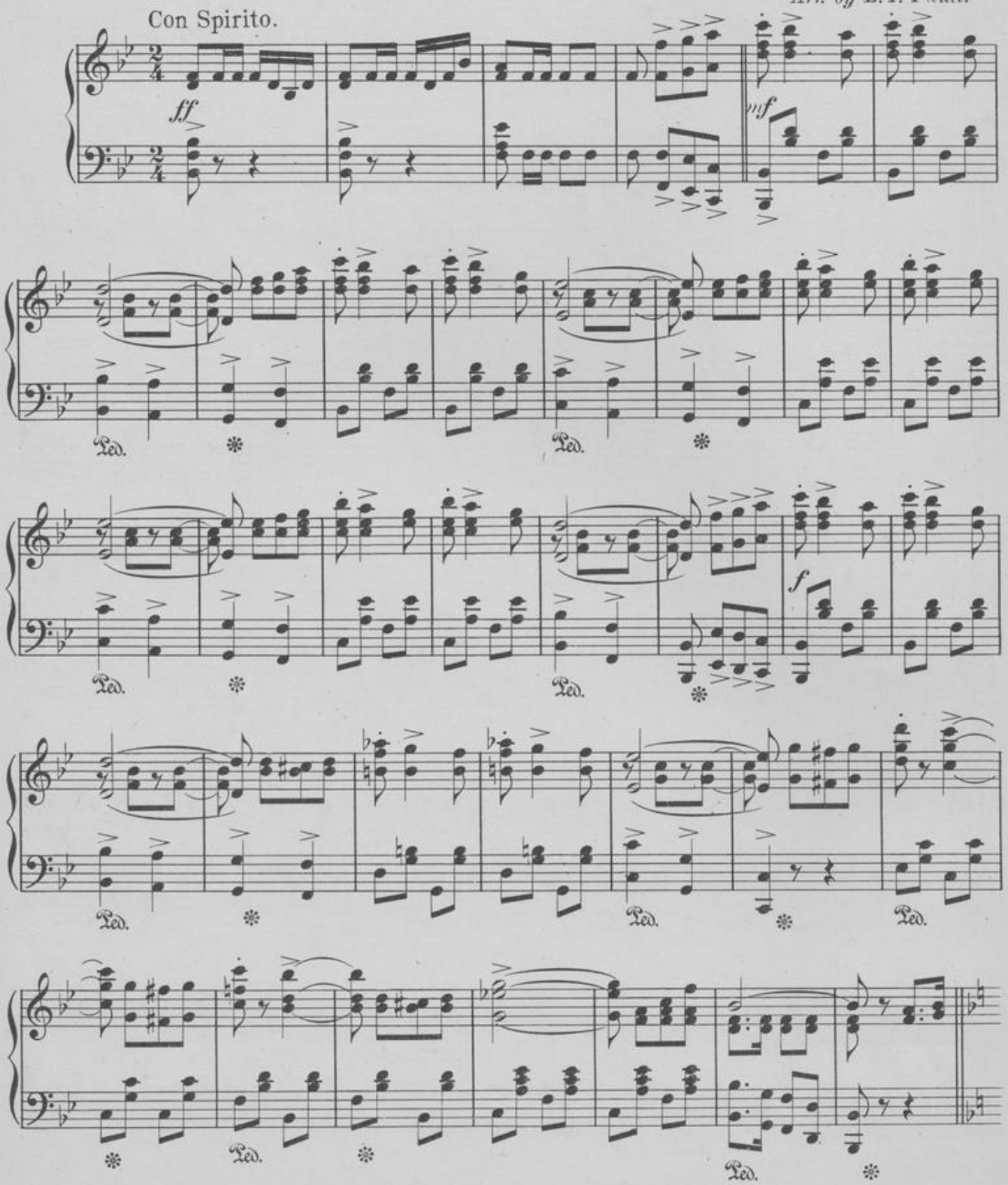

Con Brilliante.
ff
Ped.
8va
fz
f
mf
stacc.


1.
2.
ff
1.
2
tutta forza.
tremolo.
fz

# ZIZ

## MARCH-TWO STEP.

By ALFRED FELTMAN
*Arr. by E. T. Paull.*

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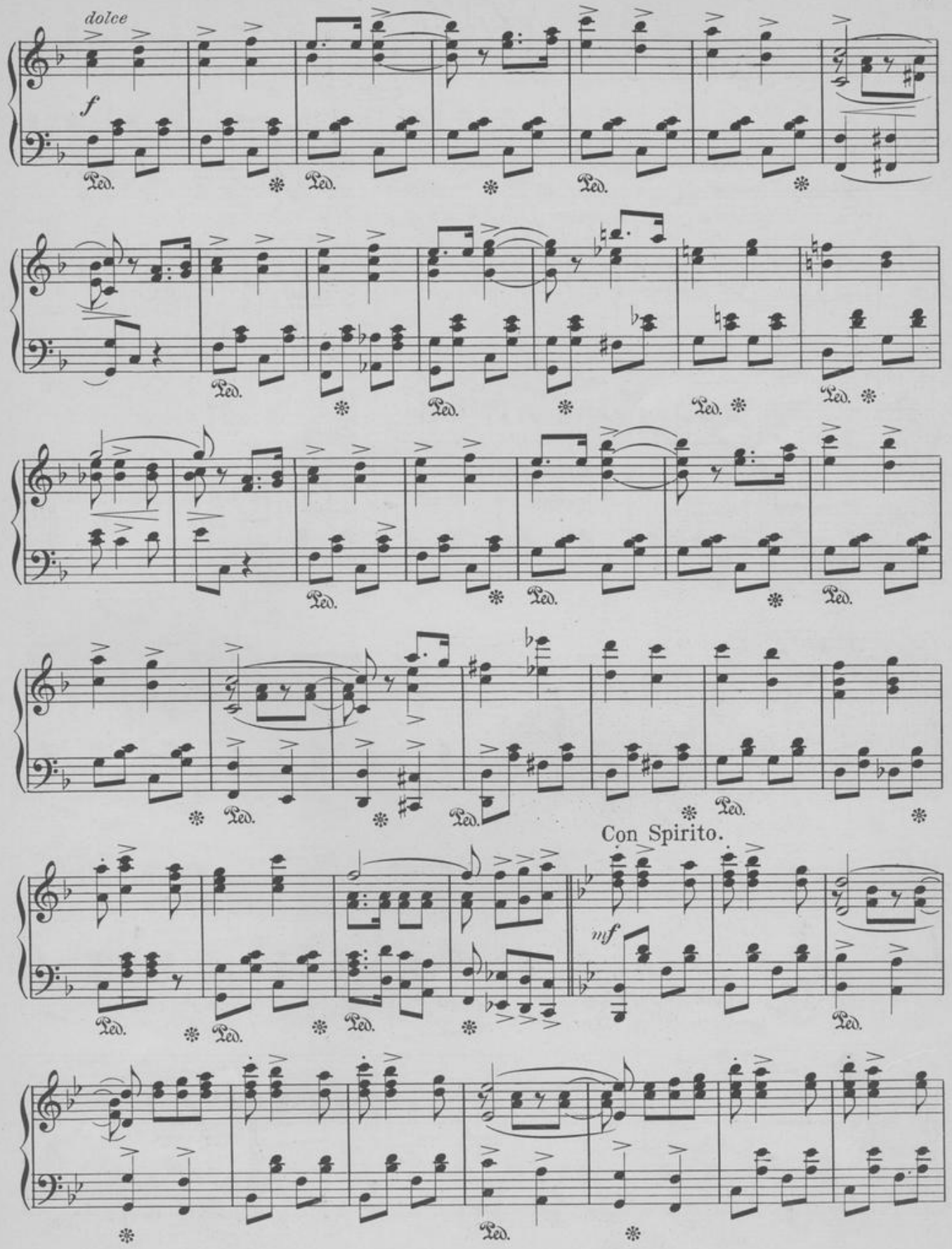
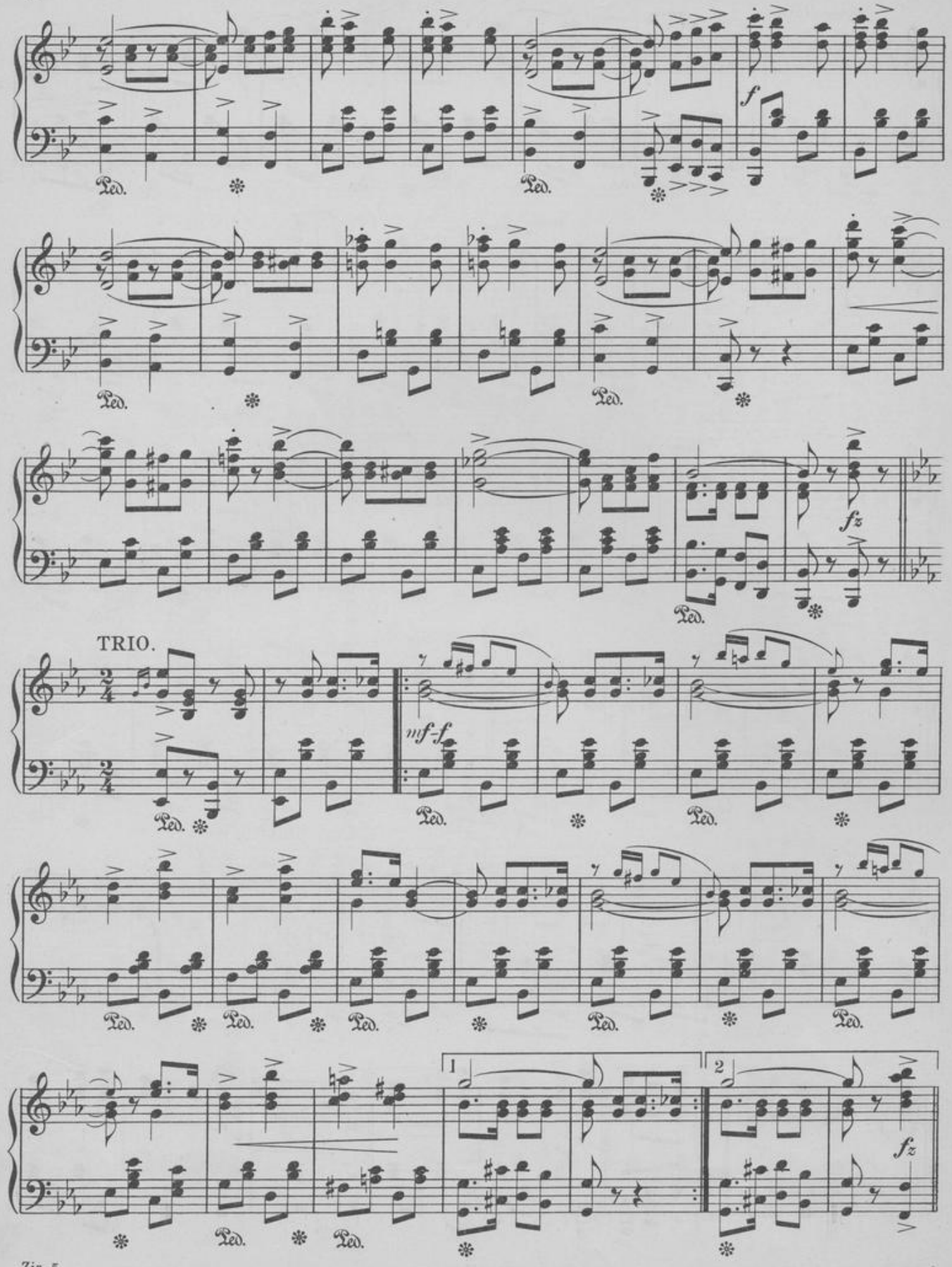
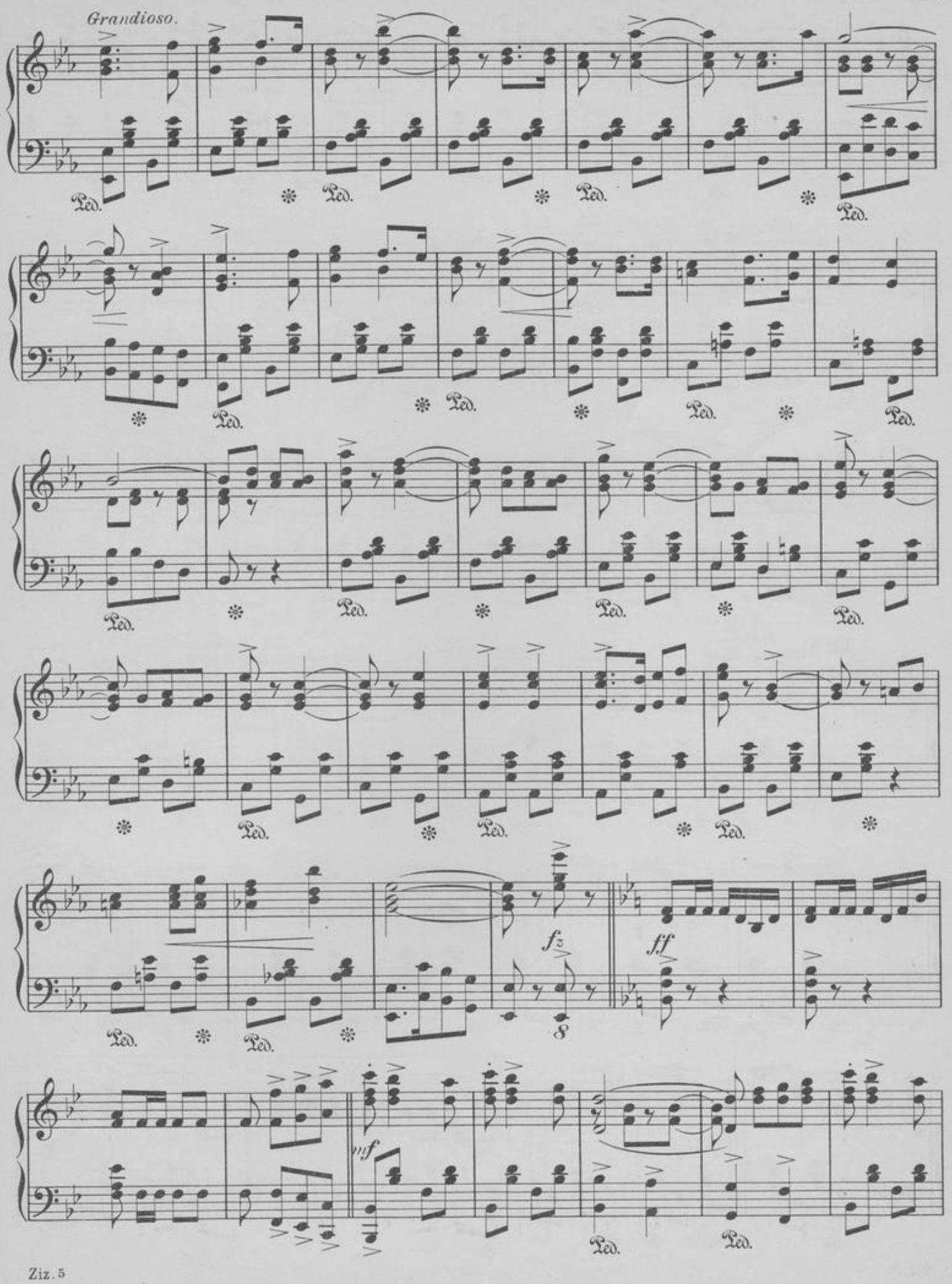
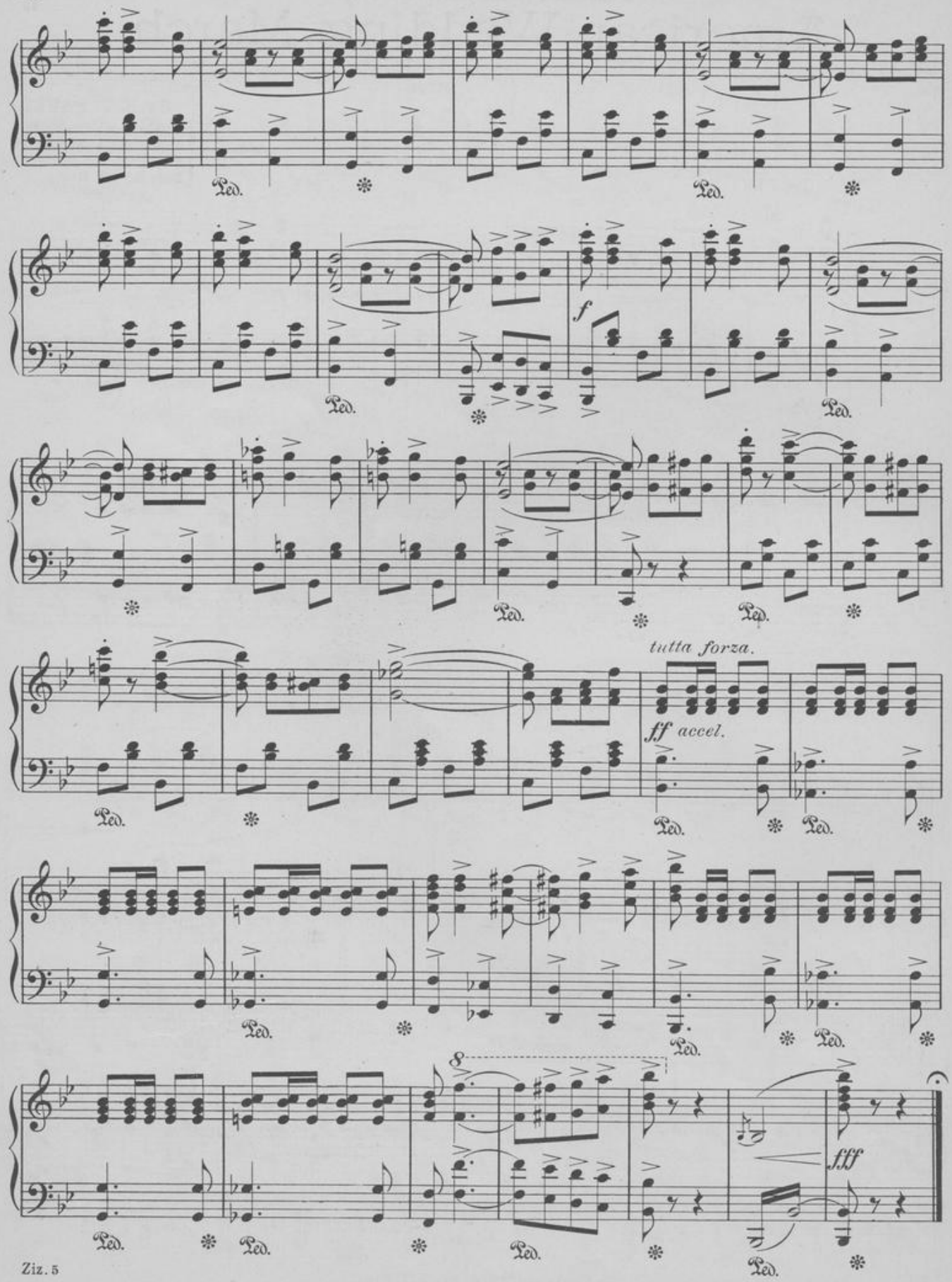

dolce
f
Ped.
Con Spirito.
mf


f
fz
TRIO.
mf-f
1
2
fz


Grandioso.
Ped.
fz
ff
8
mf

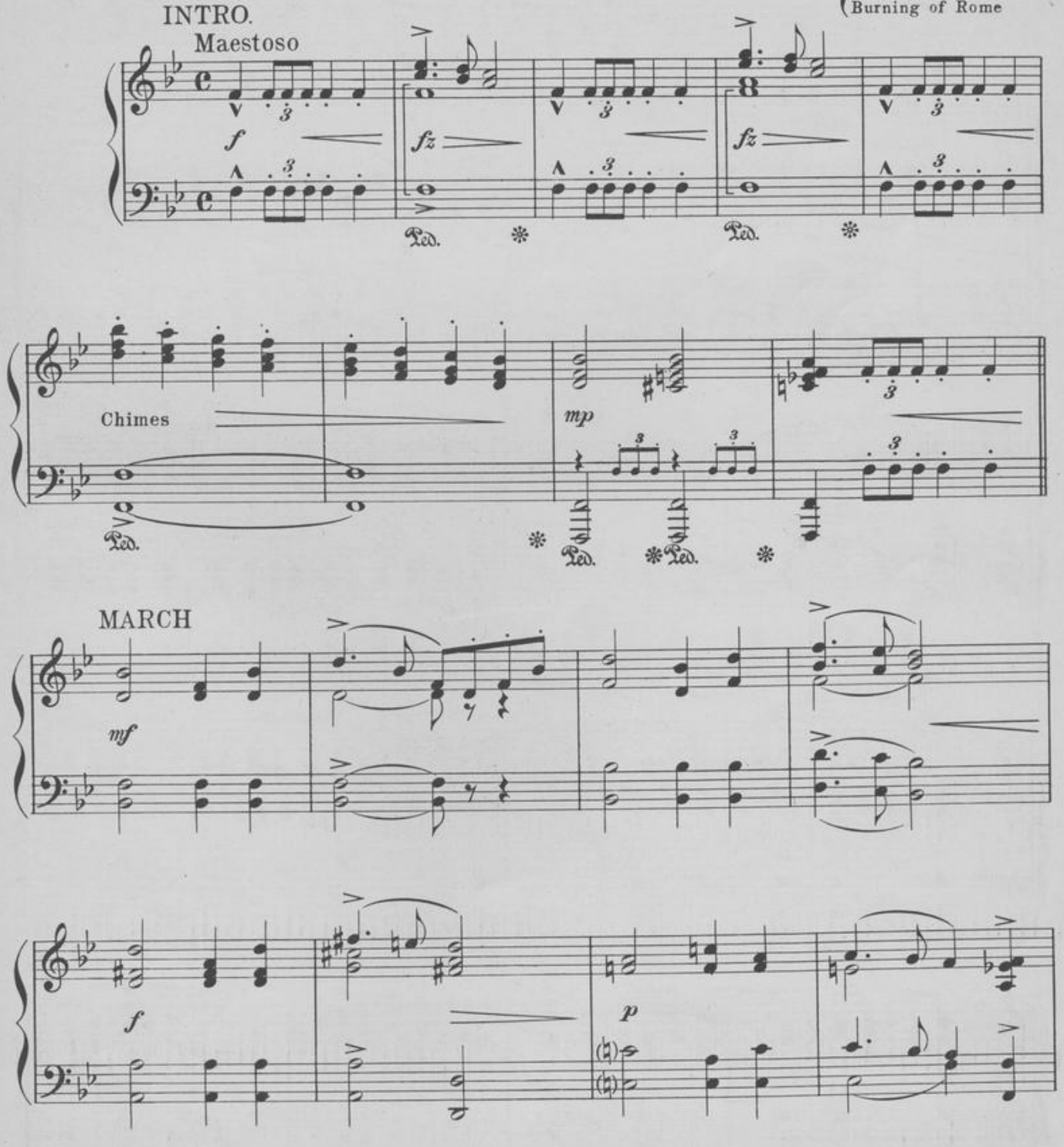

Ped.
f
tutta forza.
ff accel.
8
fff

*Dedicated to the American People*

# American Wedding March

By E. T. PAULL

*Author of*
Pershing's Crusaders
Napoleons Last Charge
Battle of the Nations
Burning of Rome

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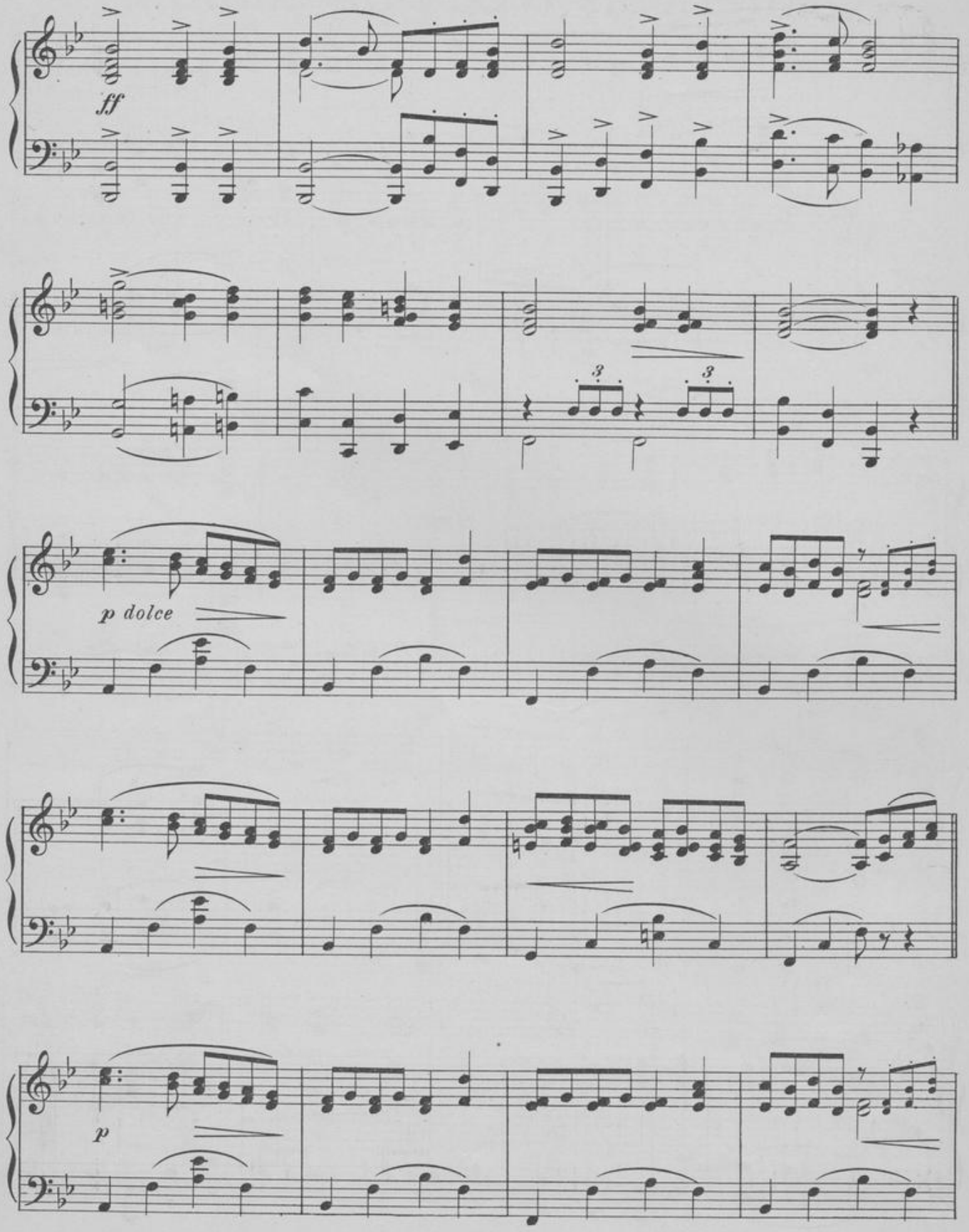
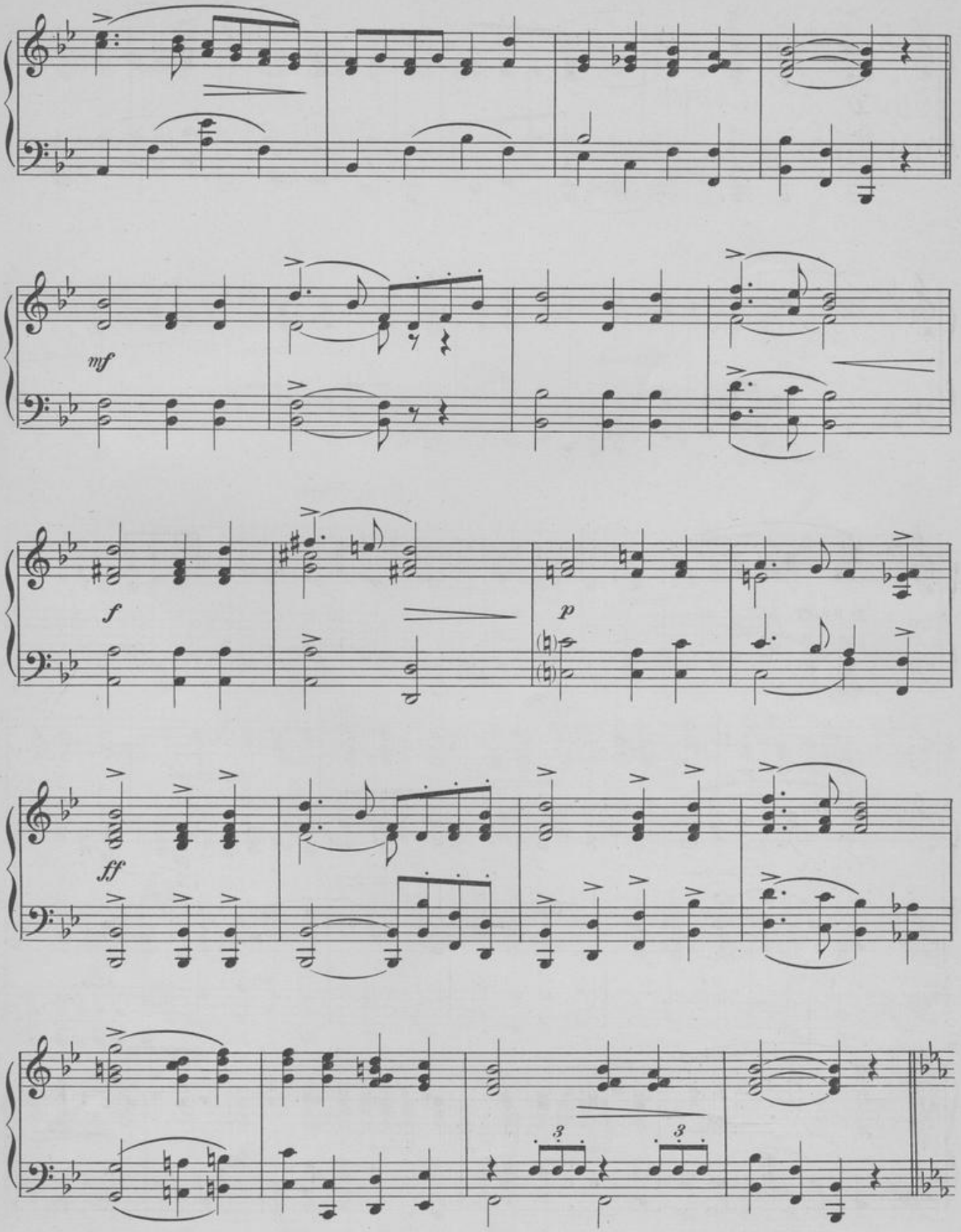
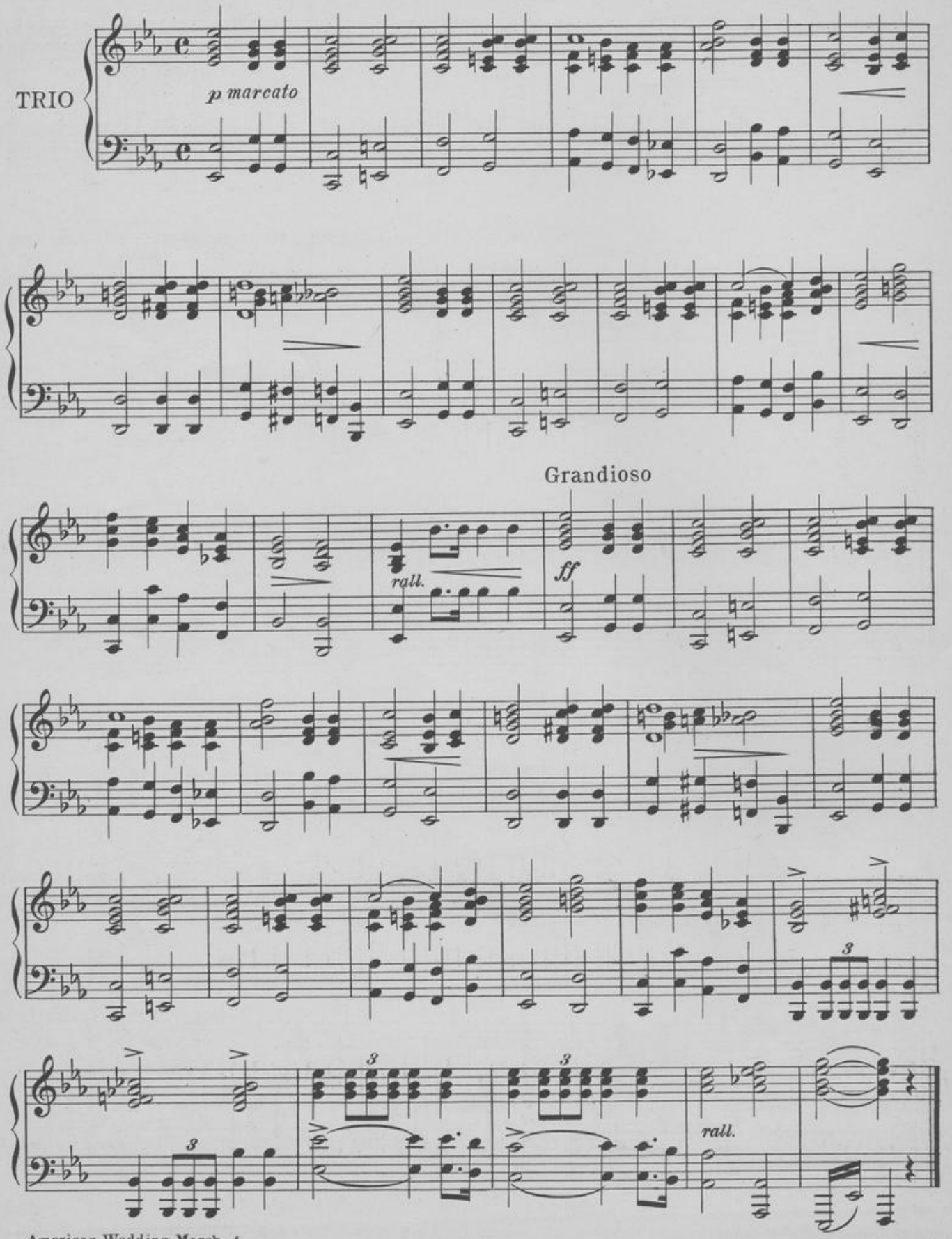

ff
3
3
p dolce
p


mf
f
p
ff
3
3


TRIO
p marcato
Grandioso
rall.
ff
rall.

# A SPECIALLY SELECTED CATALOGUE

OF

## E. T. PAULL'S

## COMPOSITIONS AND MARCH ARRANGEMENTS.

### EACH PIECE MAGNIFICENTLY LITHOGRAPHED IN FIVE COLORS

E. T. Paull is recognized throughout the entire country as being one of the greatest March writers of the present time. He has been given the sobriquet **"The New March King,"** by the two leading musical journals of the United States, The New York Music Trade Review and The Music Trades. His compositions give universal satisfaction. All of his marches are wonderfully stirring, bright, catchy, and inspiring throughout. One of the chief characteristics of Mr. Paull's compositions is that they lay well under the fingers and are comparatively easy to play.

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Great seller, universal favorite.

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Companion to Chariot Race.

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One of E. T. Paull's best marches.

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**Ice Palace March and 2-Step** ..... Paull
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One of E. T. Paull's later marches. It has been made descriptive, representing the Home Coming or Old Home Week. Try it.

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Descriptive, horse galloping, cry of alarm, battle of Lexington, and Concord, enemy routed, etc. This is one of E. T. Paull's greatest marches.

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One of the best descriptive pieces ever written, by E. T. Paull. Describes a sleigh ride, all aboard, silver bells, church chimes, railroad crossing, a race, homeward bound, etc. Simply try it.

**The Burning of Rome** ..... Paull
E. T. Paull's masterpiece and one of the greatest marches ever written. Descriptive: representing the beginning and finish of a chariot race, parade of victors, evening song of Christians, alarm of fire, people in frenzy rushing wildly through the streets, fire fiercely burning, crashing of walls, etc.

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**WRITTEN *and* ARRANGED BY E. T. PAULL.**

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